

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

January 2006–March 2006



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Geralyn Giovannetti
Oboe

Faculty Artist Recital

Assisted by
Jed Moss, *piano*

5:30 p.m.
10 January 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Concerto in D Minor, op. 9	Tomaso Albinoni
Allegro e non presto	(1674–1745)
Adagio	
Allegro	

Sonata, op. 100	Edmund Rubbra
Con moto	(1901–1986)
Elegy	
Presto	

Sonata (2004)	Bill Douglas
Cantabile	(b. 1944)
Expansive	
Singing, playful	

Intermission

Italian Dance	Madeleine Dring
	(1923–1977)

Oblivion	Astor Piazzolla
	(1921–1992)

Concert Piece, op. 33	Julius Rietz
Andante sostenuto	(1812–1877)
Allegretto con moto	
Allegretto animato	

This musical event is the seventy-eighth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

The Prophet Joseph Smith

Four Song Cycles

Lawrence Vincent, *tenor*
Scott Holden, *piano*

7:30 p.m.
12 January 2006
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 77th performance sponsored by
BYU's School of Music for the 2005–2006 season.

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PROGRAM

A Light That Shames the Noonday Sun

Meredith Ryan Taylor

Text based on Joseph Smith—History 1:5–10, 18

Where Is the Truth?

“If Any of You Lack Wisdom”

Within the Grove

A Light That Shames the Noonday Sun

“My Soul Was Filled with Love and Joy” (Interlude)

The Standard of Truth

In Burning Vision: Sonnets on Joseph Smith

David H. Sargent

Text by Gideon O. Burton

First Vision

Translator

Thy Mind, O Man

The Smith of Souls

The Faith of Joseph

Commissioned by the Barlow Endowment for Music Composition at
Brigham Young University

INTERMISSION

A Voice of Gladness

K. Newell Dayley

Text by John S. Tanner

A Gospel of Gladness

What Is This Dark Foreboding Fear?

“Joseph”

He Lives!

Let the Earth Break Forth in Singing

How Glorious Is the Voice of God

Merrill Jenson

Text based on Doctrine and Covenants 121, 122

Suffering of the Saints

O God, Where Art Thou?

Peace Be unto Thy Soul

Hold on Thy Way

Glory in Persecution

Glad and Glorious Tidings

A Light That Shames the Noonday Sun

Music by Meredith Ryan Taylor

Text based on Joseph Smith—History 1:5–10, 18

Where Is the Truth?

Where? O where? Where is the truth I seek?

Who is right?

Each minister professes to love the light of the Prince of Peace.

Yet they make war upon each other!

Each swears affection for the cause of Christ,

Yet they make war,

Loving only the man whose thought agrees with theirs!

Surely, truth rests within one of these camps.

Surely the Savior's path is cast in the hearts of some . . .

Yet young as I, unlearned, untried,

Of men who can I trust?

What tool, what means have I to sift men's hearts?

I am but a boy.

"If Any of You Lack Wisdom"

If any of you lack wisdom, let him ask of God,

That giveth to all men liberally and upbraideth not,

If any of you lack wisdom, let him ask of God!

But let him ask in faith, nothing doubting.

For he that doubts is like a wave of the sea

Driven with the wind and tossed.

If any of you lack wisdom, let him ask of God;

And it shall be given him!

Within the Grove

O . . .

O God, deliver me!"

A Light That Shames the Noonday Sun

A light that shames the noonday sun
Delivers and enfolds the grove
With fires from which no new fires run
Descending here where once I strove;
It banishes the storm and fills with joy my trembling form
That I had felt near slip away, beneath that dark before this day.

“Joseph! Joseph! . . .
This is My Beloved Son.
Hear Him!”

The Standard of Truth

The standard of truth has been erected!
No unhallowed hand can stop the work from progressing;
Persecutions may rage,
Mobs may combine,
Armies may assemble,
Calumny may defame,
But the truth of God will go forth boldly,
Nobly and independent,
Till it has penetrated every continent,
Visited every clime,
Swept every country
And sounded in every ear,
Till the purposes of God shall be accomplished,
And the Great Jehovah shall say;
“The work is done.”

In Burning Vision: Sonnets on Joseph Smith

Music By David H. Sargent

Text by Gideon O. Burton

First Vision

It had been raining, softly, through the leaves,
as though to clean the elms, the forest floor,
to douse again the April earth that heaves
its greens to bluest heaven—pleasant chore.
Unlike the sweat and dust of farming days,
the breaking of the sharp, unyielding soil,
to plant again, to hope for warming rays
that sleeping seeds may feel them and uncoil
to burst from shriveled darkness into light;
as though to answer heaven's calling sun
who visits us with columns of his might,
who gives us knowledge pure where there was none.

It fell to Joseph Smith as light, as rain:

First, vision, tiny root of godly gain.

Translator

The gold was grayed and cold; the plates were thin.
What mystery lay captive in their runes?
His fingers, asking, traced them to begin.
Would history unlock its darkness soon?
Embalmed within the metal, robed in glyphs,
the absent millions whisper from the past;
He scans the ancient scrawlings thick with mist
until their shadows dawn in him at last:
Each thought, unwieldy first, he hefts with sweat,
as though ideas were metal: heavy, dense;
He assays words in dozens, weighed then set,
as heaven trains His prophet, seer, and lens.

To craft the words, to tell each symbol's pith,
the seer-apprentice fashioned, Joseph, smith.

Thy Mind, O Man

Thy mind, O man, must stretch to every height,
toward the thrones of gods that are these stars,
beyond the mountain splendor in our sight,
to touch that destiny He promised ours.

Thy mind, o man, must widen to that depth,
that press of salt and blood that Jesus knew
within the core where heat and cold are kept,
beside the beast that dying Jesus slew.

My mind, O God!—salvation to behold,
eternities to span and lives to bear,
in vivid vision, truth to truth enfold—
upon these vast expanses mutely stares!

So Joseph, searing prophet, suffering light—

So we, in burning vision, darkness white!

The Smith of Souls

If nothing more, Elijah in our hearts!
He turned to God and God to him returned
the promises, the fate for which we yearn:
our generations never need to part,
our fathers' fathers, sons beyond our sons;
our daughters' daughters, mothers to the end;
divided families unbreaking bend,
all life returning where it had begun.
A prophet, sealer, binding us in time
for us to profit, welding hoping hearts
to an eternity of joy, to start
on earth our backward-forward forming line.

The smith of souls, our Joseph, freely taught
that families link by link are kneeling wrought.

The Faith of Joseph

How dread those powers gathering the night
around the groaning globe!—as though to slow
the rolling waters (quiet in their might)
of truth restored. How Joseph knew the blows
of hateful Satan—hissing at his light,
betraying him, assaulting him! Below
indignity, defamed with spit, with spite,
he kept his sight despite the starkest woes.
He kept his vision while he kept his cell,
his liberty within the prison bars.

The Savior, suffering long, had taught him well:
the blacker night is, brighter shine the stars.

“My God!” he cried at Carthage from that hell;
the faith of Joseph, rising as he fell.

A Voice of Gladness

Music by K. Newell Dayley

Text by John S. Tanner

A Gospel of Gladness

Lo! What do we hear?
A gospel of gladness,
Of mercy and truth.
Great news for the living,
Good news for the dead!
A new dispensation,
The fullness of times!
When ancient apostles
Return to the earth
With keys to the kingdom.
And truth from the dust
Springs forth from Cummorah
As angels declare
Ancient prophecies fulfilled,
Confirming our hopes
And consoling our souls
As knowledge descends
Like the dew of Carmel.
Lo! What do we hear?
A gospel of gladness,
Of mercy and truth,
A song of salvation
That sounds through creation.

What Is This Dark Foreboding Fear?

“O God . . .”

What is this dark foreboding fear
That fills my heart with deep despair
And makes my blood run cold?

“O God . . .”

Thick darkness all around me low’rs,
And grips me with an awful pow’r,
Even my tongue it holds.

“O God . . .”

Abandon me not to this woe
Deliver me from this dread foe,
And hear, O God, my prayer.

“Joseph”

“Joseph!”

What light!

“Joseph?”

What joy!

“Joseph, Behold My Son!”

He Lives!

The eyes of my understanding were opened,

And I beheld the Son of God.

His glory shone round about and I received His fullness.

After all the testimonies given of him,

This is now the testimony

Last of all I give of Him unto the world:

That He lives! He lives! Our Savior lives!

He lives! Last of all, He lives!

For I saw Him on God’s right hand,

And I heard the voice bearing record

That Christ is the Lord,

The Only Begotten of the Father.

That by and through and of the Son’s mighty work

The worlds are and were created

And that we are begotten sons and daughters unto God.

For I saw Him, heard Him, and I know that He lives!

He lives, and I know He lives!

Let the Earth Break Forth in Singing

Let the earth break forth in singing
And the mountains shout aloud.
Let the rivers flow with gladness
And the woods with joy resound.
Let the seas acclaim the wonders
Of the earth's Eternal King.
Solid rocks for joy start weeping,
Sun and stars together sing!

Let the dead lift up an anthem.
To the Lord Immanuel!
And let us with Him redeem them
From their prison house in hell.
Let us gather in the temple
For the Lord's great day is near,
There a glorious voice from heaven
Sounds salvation in our ears.

Let thy purifying fire
Before thy coming long foretold,
Forge thy saints with sons of Levi,
Purged as silver, pure as gold.
Shout for joy ye sons of Zion
For the gospel is restored
With good news to all creation
Of the coming of the Lord.

With the hope of life eternal,
Honor, immortality,
Glory, power, exaltation,
Thrones, and principalities!
Shall we not go on to victory?
For the gospel is restored
With good news to all creation
Of the coming of the Lord!

How Glorious Is the Voice of God

Music by Merrill Jenson

Text based on Doctrine and Covenants 121, 122

Suffering of the Saints

I feel so alone here in jail at Liberty,
Reflecting on my plight, deep in despair.
How can I help to ease all the suffering
That the saints have had to bear?

Their oppressions and sorrows are great,
How can I, then, protect them from their fate?
Their spirits are strong in their grief,
They remain firm in their belief.

There are promises made if we serve righteously
Great will be our reward.
Faith in God will give us strength,
And blessings will come if we remain true.

Their oppressions and sorrows are great,
How can I, then, protect them from their fate?
Their spirits are strong in their grief,
They remain firm in their belief.

My soul is grieving from those who suffer.
What wilt thou have me do?

O God, Where Art Thou?

O God, where art Thou?

And where is the pavilion that covereth Thy hiding place?

How long shall Thy hand be stayed,

And Thine eye, yea Thy pure eye,

Behold from the heavens the wrongs of Thy people,

And Thine ear be penetrated with their cries?

Remember Thy suffering saints,

Let Thine heart be softened,

Thy bowels be moved with compassion toward us.

How long shall Thy hand be stayed,

Thine eye, yea Thy pure eye,

Behold from the heavens the wrongs of Thy people,

Hear their cries.

How long shall they suffer these wrongs and oppressions,

Before Thine heart shall be softened toward them?

O Lord the Almighty God,

Maker of heaven and earth,

Stretch forth Thy hand,

Let Thy pavilion be taken up.

Avenge us our wrongs!

Peace Be unto Thy Soul

Peace be unto thy soul, my son,

Peace be unto thy soul.

Thine adversity and thine affliction

Shall be but a small moment.

If thou endure it well,

God shall exalt thee on high;

Thou shalt triumph over all thy foes.

Thy friends do stand by thee.

Let thy bowels be full of charity toward all men,

Let virtue garnish thy thoughts unceasingly.

Then let thy confidence wax strong,

In the presence of God.

Peace be unto thy soul, my son,
Peace be unto thy soul.
Thine adversity and thine affliction,
Shall be but a small moment.

And the doctrine of the priesthood shall distill upon thy soul,
As the dew from heav'n.
Peace be unto thy soul, my son,
Peace be unto thy soul.

Hold on Thy Way

If I were to be cast into the pit,
Or into the hands of murderers,
If a sentence of death were to pass upon me,
If I be cast into the deep,
If the billowing surge conspire against me,
If fierce winds become my enemy,
If the heavens do gather in blackness,
And all the elements combine to hedge up the way.

I know that all these things
Shall give me experience, shall be for my good,
The Son of Man hath descended below them all,
Am I greater than he?
I must hold on, hold on my way.

If I am to pass through tribulations,
If I am in perils by land or sea,
If I am accused with false accusations,
If my enemies do fall on me,
If my enemies tear me from the bosom
Of my wife and my children and those I love,
If the jaws of hell shall gape open
The mouth wide after me.

If I hold on my way, the priesthood shall remain with me,
For their bounds are set, they cannot pass.
My days are known, my years shall not be numbered less,
I fear not what man can do, for God shall be with me forever and ever.

Glory in Persecution

As for the perils which I am called to pass through,
They seem but a small thing to me.
God knoweth all these things, whether it be good or bad.
All these trials have become second nature to me.

I feel like Paul, to glory in tribulation,
For this day has the God of my fathers
Delivered me from them all!

Let all the saints rejoice,
Israel's God is their God, His reward is just.

Glad and Glorious Tidings

Lyrics adapted by Betsy Jenson

Behold the great day of the Lord is at hand.
And who can abide the day of His coming,
And who can stand when He appeareth?
Let the mountains shout for joy,
And all valleys cry aloud.
Let the seas and dry lands too,
Tell the wonders of our King,
Of our Eternal King!

And the rivers, brooks and streams
With all gladness now flow down.
Let the woods and all the trees,
Praise the Lord, o praise the Lord,
Our one Eternal King.

Let the sun and moon and stars
Sing together, shout for joy,
Let the children of our God,
Shout for joy, o shout for joy,
To our eternal King.

And let all creations now,
Praise His name, o praise His name.
And forever shout for joy,
And declare the holy name,
Of our Eternal King!

The Artists



Lawrence Vincent (tenor) is professor of music and director of opera at BYU's School of Music and has produced and/or directed such pieces as Mozart's *Così fan tutte* and *Die Zauberflöte*, Verdi's *La Traviata*, Puccini's *Gianni Schicchi* and *La bohème*, and Bizet's *Carmen*. Dr. Vincent received his bachelor's degree in music education at BYU and master's in music at Northern Arizona University. In 1982 he completed his doctoral studies at the University of Michigan.

His professional career began in New York City with the Boris Goldovsky Opera Company and continued at the Michigan Opera Theatre. In 1987 he was offered a contract with the Vienna *Volksoper*, singing leading roles in operas and operettas. From 1991 to 1996 he was a member of the Vienna State Opera solo ensemble singing such roles as Tamino in *Die Zauberflöte*, Narraboth in *Salome*, and the Singer in *Der Rosenkavalier*. In 1994 he was awarded honorary Austrian citizenship for his outstanding contribution to the arts. Before moving to Europe he and his wife wrote, produced, and performed programs for the Colorado public schools to introduce young audiences to opera.

His solo concert tours have taken him to virtually all of Europe, Scandinavia, the Middle East, Asia, Africa, Australia, and throughout the United States. As a guest soloist he has sung leading roles in numerous opera and operetta productions in Germany, Switzerland, Austria, Luxembourg, Denmark, Japan, Hungary, the Czech Republic, and the United States. He has over 1,400 stage performances to his credit.

The concept for The Prophet Joseph Smith: Four Song Cycles began in 1997, shortly after my appointment to BYU. The first person with whom I officially spoke regarding the project was John Tanner; then chair of the Department of English. He agreed to write a set of poems for a text on the First Vision and I began looking for a composer who would be interested in setting the text to music. In the spring of 2005 Newell Dayley combined his compositional talent with John Tanner's beautiful verses and "A Voice of Gladness" was conceived.

After learning of this project Meredith Ryan Taylor presented me with a generous gift of five songs, "A Light That Shames the Noonday Sun" that frame the theme of the First Vision.

Two other composers contributed their masterful works. David H. Sargent received a grant from the Barlow Endowment for Music Composition joined with Gideon Burton to collaborate on "In Burning Vision: Sonnets of Joseph Smith." Composer Merrill Jenson's "How Glorious Is the Voice of God," focused on the marvelous revelations received by Joseph Smith while imprisoned in Liberty Jail.

Even though the composers and poets did not discuss their work with each other, it has been very interesting to see the parallels and contrasts in choice of text and style. It has been a rare honor for me to have worked so closely with these gifted men and I am certain that there will be something for every ear and heart to ponder on the bicentennial of the Prophet Joseph Smith's birth.

—Lawrence Vincent



Scott Holden (piano) enjoys an active career as soloist, chamber musician, and teacher. He holds music degrees from the University of Michigan, Manhattan School of Music, and The Juilliard School, where he was awarded the Horowitz Prize. In addition to his American studies, he also spent a year studying and performing in Budapest at the Liszt Academy where he was a Fulbright Scholar. He has performed widely in the United States, Canada, Mexico, England, Belgium, Holland, Italy, Germany, Austria, and Hungary. He released

his first CD in 1996 which included works by Bach-Busoni, Schumann, Berg, and Martinů. His second CD is currently being recorded on Tantara Records, which will include several world-premiere recordings. The project stems from his lengthy and original research on the Russian-American composer Vernon Duke.

A prize winner in numerous piano competitions, his 1996 Carnegie Hall debut recital was a result of winning first prize in the 1996 Leschetizky International Piano Competition.

He has performed in Alice Tully Hall and the Kennedy Center among other venues, as well as broadcasted recitals on NPR and the CBC. Recent performances have taken him to Germany, Austria, England, Mexico, Canada, as well as many concerts in the United States. He has given many master classes at festivals and pedagogy workshops, and has taught courses at The Juilliard School and Manhattan School of Music. A long time resident of New York City, he and his family relocated to Utah in 2002 to accept a piano professorship at Brigham Young University. In addition to his teaching at BYU, he is also a member of the American Piano Quartet.

The Composers and Writers



M. Ryan Taylor is a composer/vocalist based in American Fork, Utah. As a composer his work has been performed by The Chicago Brass, The Timpanogos Chorale, The Utah Premiere Brass, and in various other settings including broadcasts of his opera *Abinadi* on BYU-TV as produced by BYU's School of Music. He has recently released three holiday album/songbook collections for children and families: *Thirteen for Halloween*, *Thanksgiving!* and *O Sing a Song of Bethlehem* on SongTonic.com. His other web site, ChoirWorks.com,

primarily offers sacred choral music. M. Ryan is always interested in working with community, church and scholastic performing groups. For more information, visit <http://MRyan-Taylor.SongTonic.com>.

The most difficult task for me in undertaking to write a new set of songs is in finding or creating texts that inspires music. When Dr. Vincent approached me with the idea of putting together a concert in honor of Joseph Smith's 200th birthday, I was glad for the opportunity but also a little daunted to tackle such a weighty subject for such a grand occasion. I knew I must give my best or not give at all.

From the beginning it was decided to do a set of songs on the First Vision of the Prophet. We reviewed some possible texts but it was difficult to pin something down that really inspired me. So I turned, as I often do, to study. I read and

re-read the Prophet's account of the First Vision as is contained in the Pearl of Great Price. I also read other written accounts of this wonderful event, using a concordance of the First Vision accounts that I found online. This was very helpful. In the end, I composed the texts for the first and fourth movements based on my studies.

My other source texts became James 1:5–6 and a passage from the *History of the Church*, "The Standard of Truth." This is a quote from the prophet that as a missionary I must have recited over a hundred times in district meetings and zone conferences. I felt this last text was a perfect summary of what was learned in the grove that wonderful day so long ago.

What was learned? If we are lacking in wisdom, if we have studied out a matter but cannot come to a solution, we can ask of God and He will answer our prayer through the Holy Ghost. It is this process that encompasses the test and standard of truth, a process that is a free gift and promise to us all.

—M. Ryan Taylor



David H. Sargent (composer) has been a faculty composer at Brigham Young University since 1976. He previously taught as a visiting assistant professor at the Eastman School of Music (1972–1975) and Ohio University (1975–1976).

He was the composer in residence at BYU from 1995 to 1998. In 1998 he received the Harold R. Laycock University Professorship for Music Composition—a five-year award. At the beginning of fall semester 2003, Dr. Sargent received his same professorship for another five years.

His music has been performed in many cities throughout the United States including; New York City, Rochester, Buffalo, and Jamestown (Chautauqua Music Festival), New York; College Park, Maryland; Greensboro, North Carolina; Philadelphia; Los Angeles; Kansas City (Kansas and Missouri); Cincinnati and Columbus, Ohio; Dallas and Austin, Texas. His music has also been performed in Germany, France, Denmark, Switzerland, Hungary, England, Wales, and South America.

To me, Joseph Smith's First Vision was and is the most phenomenal, amazing, remarkable, and unusual event ever to occur on earth. When Lawrence Vincent first approached me to compose a song cycle about the Prophet Joseph Smith, I experienced a wonderful feeling of excitement as well as some real concerns. For example, this being such a remarkable event and something very new to the world, I wondered what kind of harmonic vocabulary I could use to help me express the depth of my feelings, love, admiration, and gratitude for the Prophet. Another concern was choosing an appropriate text.

These and other concerns were resolved while closely studying and working with the individual texts within "In Burning Vision: Sonnets on Joseph Smith," written by Gideon Burton for this special occasion. I was challenged to write music that would, hopefully, help listeners better understand the power of the text as well as creating a proper spiritual atmosphere for each sonnet.

I am very grateful to the Barlow Endowment for Music Composition, Lawrence Vincent, Scott Holden, and Gideon Burton for creating this combined opportunity to pay tribute to such a man as Joseph Smith, the Prophet.

—David H. Sargent



Gideon O. Burton (writer), a native of Salt Lake City, is an assistant professor of English at BYU where he has taught Renaissance literature, rhetoric, and Mormon literature since 1994. He received his PhD from the University of Southern California where his studies focused on the creative methods used by Shakespeare and his contemporaries. He currently serves as associate editor of *BYU Studies* where he recently published “Mormons, Opera, and Mozart.” He has authored and maintains two academic web sites

on Silva Rhetoricae: The Forest of Rhetoric, and the Mormon Literature Database. Most recently he has published a book (with Monica Blume) on the subject of adoption, *For the Love of a Child: The Journey of Adoption*.

In 1967 President Spencer W. Kimball expressed his yearning “for someone to do justice in recording in song and story and painting and sculpture the story of the restoration.” As I teach students about Mormon literature and art, I try to pass on to the next generation President Kimball’s gospel vision of the arts, along with Orson Whitney’s exuberant prediction from 1888, “We will yet have Miltons and Shakespeares of our own.” As Latter-day Saints we have unparalleled subject matter for artistic expression—the magnificent events, truths, and heroes of the Restoration. As we couple these subjects with the best artistic forms of expression we find new grounds for appreciating the gifts that God has given us through the Prophet Joseph Smith. This was my experience while composing “In Burning Vision: Sonnets on Joseph Smith.” The compressed and formal nature of the sonnet makes it a difficult form, but I compare this to the concision and craft required by Book of Mormon authors to etch their sacred reflections, or to the great spiritual and literary effort required by Joseph Smith to translate and publish scripture. Neither poetry nor music is scripture, but like scripture these artistic forms can be vehicles for training our attention upon the sustaining truths God has revealed. If just one image or musical phrase from these compositions prompts listeners to renew their faith or deepen their understanding, to feel more deeply things that deserve to be deeply felt concerning Joseph Smith’s significance, then this artistic offering will have been worth every effort.

—Gideon O. Burton



K. Newell Dayley (composer) is professor of music at Brigham Young University. He has taught trumpet, music theory, orchestration, film scoring, and music business classes; served as conductor of the Symphonic Band, Wind Symphony, and Symphony Orchestra; and was originator and director of the award-winning jazz ensemble, Synthesis. Dr. Dayley has also served in a number of administrative assignments at BYU, including dean of the College of Fine Arts and Communications, chair of the Department of Music, associate dean

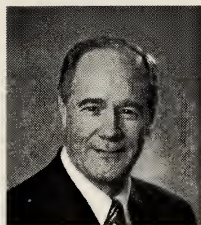
of the College of Fine Arts and Communications, and associate dean of General Education and Honors. He currently serves as associate academic vice president for undergraduate studies. He has received numerous awards and commendations for his work as a composer, teacher, and arts administrator and serves as vice chair of the board of directors of the Utah Arts Council.

As a performer Dr. Dayley has been a member of the Utah Symphony, a soloist with the Mormon Tabernacle Choir, and a member of professional ensembles such as Brassworks Quintet. As a composer he may be best known for a number of sacred songs, hymns,

and choral settings, including “Lord, I Would Follow Thee,” “I Feel My Savior’s Love,” and “Faith In Every Footstep,” that are widely used in The Church of Jesus Christ of Latter-day Saints. He has also composed a number of large-scale works, such as *Immanuel*, an oratorio for chorus, soloists and orchestra that was commissioned and premiered by BYU–Idaho several years ago.

John Tanner’s insightful text has lead me to contemplate Joseph Smith’s message and mission, his prayerful struggle and marvelous vision, his powerful witness of Jesus Christ, and the joy that causes all creation to sing his praise. The music reflects this contemplation as a means for the singer to illustrate and illuminate the text and its meaning. The music’s simplicity and style are intended to underscore the universality that characterized the Prophet Joseph’s life and work.

—K. Newell Dayley



John S. Tanner (writer) received his BA in English from BYU in 1974 (magna cum laude and Highest Honors), and his PhD from the University of California Berkeley in 1980. He taught at Florida State University before coming to BYU and has also been a Senior Fulbright Lecturer in Brazil.

A recipient of several major BYU teaching awards, Dr. Tanner has served in many capacities at the university. A BYU professor of English, Dr. Tanner recently served as chair of the Department of English. From 1992 to 1998 he was BYU’s associate academic vice president for the undergraduate and international areas. As an associate academic vice president he was instrumental in streamlining BYU’s curriculum to help students graduate in a more timely manner. During his tenure, he also unveiled BYU’s Freshman Academy and was instrumental in developing the Aims of a BYU Education document and BYU’s policy on academic freedom. He was appointed academic vice president June 1, 2004.

President Tanner’s scholarly specializations include both Renaissance and religious literature. His book *Anxiety in Eden* (Oxford Press) won the James Holly Hanford Prize from the Milton Society of America as the best work of 1992. He has published and spoken widely on religion and literature, specializing in the works of John Milton. In addition, he has written a number of essays on education and on LDS themes. His LDS publications include a hymn in the LDS hymnal.

As we approached the celebration of the 200th birthday of Joseph Smith, I longed to do something that would be a fitting tribute for the prophet of the Restoration. I was so delighted with the opportunity to participate in the song cycle by composing this poetic text. The text is based on Joseph Smith’s experiences and often in his own lyrical language. My segment of the song cycle focuses on Joseph’s witness of the Savior which truly became the “song of gladness” from his initial vision in the grove to his testimony of the Savior that he recorded as an adult (D&C 76) in Kirtland, Ohio, culminating in his testimony in Nauvoo of the message of the temple for the living and the dead in all generations (D&C 128). I was grateful to be able to work with Newell Dayley who has provided the musical setting that brings out the messages of this text. We both are honored to pay tribute to this mighty prophet of the Restoration.

—John S. Tanner



Merrill Jenson (composer) is an award-winning freelance composer, conductor, arranger, and music producer. In his 28 years as a composer, his credits include 27 feature-length scores, five large-screen IMAX films, 12 large-scale multi-media production, more than 50 television and video tape productions, and the award-winning LDS Church Home Front television and radio commercials.

In March 2003 Mr. Jenson's "Viking Saga," premiered at Carnegie Hall by the UVSC Philharmonic Orchestra. His most noted films include the critically acclaimed *Windwalker*, that was considered for an Academy Award for best musical score; *The Testaments: Of One Fold and One Shepherd*; and *Legacy*.

Mr. Jenson has conducted the London National Philharmonic on 26 productions, the Northwest Symphony for a recording for *Finding Faith in Christ*, and the City of Prague Philharmonia for a recording of his album *High on a Mountain Top*. He has produced more than 60 record, including two Mormon Tabernacle Choir Christmas albums, *Noel* and *This Is Christmas*. His *Christmas Is Just the Beginning*, featuring Roma Downey and Gladys Knight, was performed in the Tabernacle Choir's Christmas 2000 concert. He and fellow collaborator Doug Stewart opened a new musical, *Segue la Voce*. BYU-Idaho commissioned his oratorio, *Come unto Christ—The Conversion of Alma the Younger*. Most recently he conducted the Tabernacle Choir and the Orchestra at Temple Square for two new films for the LDS Church.

His films and commercials have received many awards including a CLIO, seven CINE Golden Eagles, two Emmys, and three Gold Camera Awards. He is an honorary member of the Miklos Rosa Music Society and was the Composers Guild's Composer of the Year in 1984.

A native of Richfield, Utah, Merrill Jenson graduated from Brigham Young University with a degree in music composition and served an LDS Church mission to Norway.

I was thrilled with the invitation from Lawrence Vincent to compose a song cycle on the Prophet Joseph Smith. To compose for his golden tenor voice was exciting. To write about the Prophet Joseph was daunting.

Many have said that the Liberty Jail experience defined and molded Joseph as a prophet. This is where he grew in resolve to stay the course and serve the Lord with all his heart. For me, the Prophet Joseph's plea, "O God, where art thou?" (D&C 121:1) has been a powerful example of humility from a man with such great understanding of man's purpose and mission. His plea came after several months confined in a darkened basement room at Liberty Jail. Joseph Smith's experience there became the stimulus for this song cycle.

It was my desire to show the growth of the Prophet through this dreadful experience. My goal was to compose songs that used text directly from the scriptures so as they would be instantly be recognizable. Musically, I wanted to compose dramatically, a series of events, each illustrating progression from the Prophet's experience of despair and later comfort in Liberty Jail. I hoped to have the music lift in spirit at the resolve of overcoming adversity. Then, in conclusion, I endeavored to have the music rise to a level of joy and gladness as the Prophet sings, "... And for ever shout for joy ... of our Eternal King!"

From the Lord's words of comfort to Joseph, "Peace be unto thy soul," (D&C 121:7) to declaring, "Hold on thy way ... thy days are known ... and shall not be numbered less" (D&C 122:9), this great man will forever be the guiding light to me of faith, hope, and trust.

—Merrill Jenson



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Erin Phelps

Clarinet

Student of Jaren Hinckley

Assisted by

Jayne Galloway, *piano*

Required for bachelor of music degree
with an emphasis in performance.

5:30 p.m.

14 January 2006

Madsen Recital Hall

Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
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PROGRAM

Sonatina, op. 27	Miklós Rózsa
Tema con variazioni	(1907–1995)

Sonata for Clarinet and Piano, op. 120, no. 1	Johannes Brahms
Allegro appassionato	(1833–1897)
Andante un poco adagio	
Allegretto grazioso	
Vivace	

Intermission

Capriccio	Heinrich Sutermeister
	(1910–1995)

Cat Variations	Humphrey Searle
Peter's Cat	(1915–1982)
Magical Mr. Mistofffeles	
Mungojerrie, the Cat Burglar	
The Lady Griddlebone, or <i>La Belle Persane</i>	
Growltiger's Serenade	
Gus, the Theatre Cat	
Bustopher Jones, the Cat about Town	
Chico, the Flying Cat	

Susan Croft, *clarinet*

Première Rhapsodie	Claude Debussy
	(1862–1918)

This musical event is the eightieth performance sponsored by the
BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

April Clayton

Flute

Faculty Artist Recital

Assisted by

Jed Moss, *piano*

7:30 p.m.

14 January 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Sonata in G Minor, BWV 1020

Allegro

Adagio

Allegro

Johann Sebastian Bach

(1685–1750)

Schubert Lieder

Gute Nacht

Der Lindenbaum

Franz Schubert

(1797–1828)

Arr. T. Boehm

“. . . and the strange, unknown flowers . . .”

Charles Delaney

(b. 1925)

Winter Dreams No. 3

Lullaby (for the cold, lost child)

April Clayton

(b. 1974)

Intermission

Winter Spirits

Katherine Hoover

(b. 1937)

Sonata, op. 94

Moderato

Allegretto scherzando

Andante

Allegro con brio

Sergey Prokofiev

(1891–1953)

This musical event is the seventy-ninth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Guest Artist

David Vining

Trombone

Accompanied by

Amanda Nixon

Piano

7:30 p.m.

19 January 2006

Auditorium

Karl G. Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonata	Eric Ewazen
Allegro Giocoso	(b. 1954)

Sonata (Vox Gabrieli)	Stjepan Šulek
	(1914–1986)

Ballade	Eugene Bozza
	(1905–1991)

Mission Red	Michael Davis
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INTERMISSION

Sequenza V	Luciano Berio
	(1925–2003)

Sonata No. 5	Johan Ernest Galliard
Adagio	(1678–1749)
Allegro e spiritoso	
Alla Siciliana	
Allegro assai	

Variations on “The Carnival of Venice”	Jean-Baptiste Arban
	(1825–1889)
	Arr. Donald Hunsberger

This musical event is the eighty-third performance sponsored by the
BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Ruth Christensen

Mezzo-Soprano

Scott Holden

Steve Lindeman

Piano

Faculty Artists Recital

5:30 p.m.

20 January 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Three Soldier Songs

Sweet Polly Oliver (traditional English song)	Arr. Benjamin Britten
He's Gone Away (traditional American song)	Arr. Jake Heggie
Soldier, Soldier	Robert Abramson (b. 1928)

Scott Holden, *piano*

Haugtussa, p. 67

Det Syng
Veslemøy
Blåbaer-Li
Møte
Elsk
Killingdans
Vond Dag
Ved Gjaetle=Bekken

Edvard Grieg
(1843–1907)

Steve Lindeman, *piano*

Pause

Cinco canciones populares Argentinas

Chacarera
Triste
Zamba
Arrorró
Gato

Alberto Ginastera
(1916–1983)

Scott Holden, *piano*

To Keep My Love Alive, from <i>A Connecticut Yankee</i>	Richard Rodgers (1902–1979)
Water under the Bridge, from <i>Ziegfeld Follies</i> (1934)	Vernon Duke (1903–1969)
Blah, Blah, Blah, from <i>Delicious</i> (film)	George Gershwin (1898–1937)

Steve Lindeman, *piano*

This musical event is the eighty-fourth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Carly Aylworth

Oboe

in Junior Recital

Student of GERALYN GIOVANNETTI

Assisted by

Amelie Wickes, *piano*

Required for bachelor of music degree
with an emphasis in performance.

5:30 p.m.

21 January 2006

Madsen Recital Hall

Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonata for Oboe and Piano, op. 166	Camille Saint-Saëns
Andantino	(1835–1921)
Ad libitum—Allegretto—Ad libitum	
Molto allegro	

Six Metamorphoses for Solo Oboe after Ovid, op. 49	Benjamin Britten
Pan	(1913–1976)
Phaeton	
Niobe	
Bacchus	
Narcissus	
Arethusa	

Intermission

Fantaisie Pastorale, op. 37	Eugene Bozza
	(1905–1991)

Concertino in F Major, op. 110	I. W. Kalliwoda
Allegro con fuoco	(1801–1866)
Romanze: Adagio	
Vivace	

This musical event is the eighty-fifth performance sponsored by the
BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

An Evening of New Music by

Andrew Maxfield

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Media Music Studies

and

In partial fulfillment of
Graduation requirements for the
BYU Honors Program

7:30 p.m.
21 January 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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Andrew's new album, **Roots Rising**, is available in the south foyer (during intermission and following the recital) and at **MaxfieldMusic.com**. Proceeds from CD sales benefit the **Utah Food Bank**.

Piano/vocal sheet music for Andrew's song, **Under the Old Cherry Tree**, is also available for sale in the south foyer during intermission and following the recital.

Special thanks to **Ryan Neely** for the artwork featured on the **Roots Rising** album cover. Please enjoy the original, which will be on display in the foyer following the concert. For more information about Ryan and his art, contact him at ryan@somethinglocal.com.

Impressions performs frequently and would love to see you at their future concerts. For information about their upcoming performances and their new CD, contact them at impressionsacappella@gmail.com.

Andrew and Stuart perform frequently in their band, **Maxfield**. To find out about upcoming shows and for free mp3 downloads, visit **MaxfieldMusic.com**.

Special thanks to Ron Simpson, Christian Asplund, and other mentors. Thanks also to the BYU School of Music, the BYU Honors Program, and the Barlow Endowment for making this creative project and concert possible.

PROGRAM

Brand New Year
Saturday Sara
Grace
On the Ground

Media Projects

Don't Say Yes
Sweater
You Get the Idea (Opera)
I Hate California

Intermission

Selections from *Peacemakers: A String Quartet in Six Parts*

- II. Per Diem
- III. Release
- V. Mirror
- VI. Bantam

Rock Canyon String Quartet

Two Choral Settings of Texts by Wendell Berry*

Prayer Before Eating
A Gracious Sabbath Stood Here

Impressions
Carric Smolnik, *director*

Under the Old Cherry Tree

All music and text by Andrew Maxfield, except where noted.

* *Text on reverse side. Reprinted with permission.*

Two Texts by Wendell Berry

Prayer Before Eating

I have taken in the light
that quickened eye and leaf.
May my brain be bright with praise
of what I eat, in the brief blaze
of motion and of thought.

May I be worthy of my meat.

A Gracious Sabbath Stood Here

A gracious Sabbath stood here while
they stood
Who gave our rest a haven.
Now fallen, they are given
To labor and distress.
These times we know much evil,
little good
To steady us in faith
And comfort when our losses press
Hard on us, and we choose,
In panic or despair or both,
To keep what we will lose.

For we are fallen like the trees, our peace
Broken, and so we must
Love where we cannot trust,
Trust where we cannot know,
And must await the wayward-coming
grace
That joins living and dead.
Taking us where we would not go—
Into the boundless dark.
When what was made has been unmade
The Maker comes to His work.

Performers

Jarrett Burns, *vocals*
Dan Cahoon, *vocals*
Heidi Webster, *vocals*

Cari Green, *violin*
Linda James, *violin*
Carrie Maxwell, *viola*
Adam Crandell, *cello*
Stuart Maxfield, *drums*
Jeremy Bowen, *bass*

Rock Canyon String Quartet

Curtis Woodbury, *violin*
Stuart Maxfield, *violin*
Aisha Mortimer, *viola*
Liz Davis, *cello*

Impressions

Julie Rappleye, *soprano*
Elizabeth Olmo, *soprano*
Becca Warthen, *alto*
Jennifer Smolnik, *alto*
Benjamin Gardner, *tenor*
Anthony Gardner, *tenor*
Carrie Smolnik (director), *baritone*
Bryson Mortensen, *bass*

This musical event is the eighty-sixth performance sponsored by the
BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Young Artists
Auditions in Voice
Round I

7:30 p.m.
24 January 2006
Nelke Theatre
Harris Fine Arts Center

PROGRAM

- _____ If with all your hearts, from *Elijah* Felix Mendelssohn
(1809–1847)
Luke Bahr, *tenor*
Joseph Olson, *piano*
- _____ Quia fecit mihi magna, from *Magnificent* Johann Sebastian Bach
(1685–1750)
Benjamin Boster, *baritone*
Jenny Boster, *piano*
- _____ Ridente la calme, from *Il Re Pastore* Wolfgang Amadeus Mozart
(1756–1791)
Charity Campbell, *soprano*
Joseph Olson, *piano*
- _____ Automne Gabriel Fauré
(1845–1924)
Natalie Cope, *soprano*
Alena Hickins, *piano*
- _____ O Isis und Osiriso, from *Die Zauberflöte* Wolfgang Amadeus Mozart
James Cragun, *baritone*
Joseph Olson, *piano*
- _____ Il mio tesoro, from *Don Giovanni* Wolfgang Amadeus Mozart
Anthony Gardner, *tenor*
Bradley Layton, *piano*
- _____ When I Have Sung My Songs Ernest Charles
(1895–1984)
Benjamin Gardner, *tenor*
Anthony Gardner, *piano*
- _____ Serenade, from *The Student Prince* Sigmond Romberg
(1887–1951)
Eric Hanson, *tenor*
Joseph Olson, *piano*

- ____ Après un rêve
 Angela Higbee, *soprano*
 Rebecca Mordo, *piano*
 Gabriel Fauré
 (1845–1924)
- ____ La zingara
 Brianne Lindsay, *soprano*
 Carric Smolnik, *piano*
 Giuseppe Donizetti
 (1788–1856)
- ____ The Black Swan, from *The Medium*
 Deanna Lunt, *soprano*
 Amy Robinson, *piano*
 Gian Carlo Menotti
 (b. 1911)
- ____ Seguidilla, from *Carmen*
 Charity Murdock, *mezzo-soprano*
 Emily Williams, *piano*
 Georges Bizet
 (1838–1875)
- ____ Als Luise die Briefe
 Sarah Nowland, *mezzo-soprano*
 Carl Pantle, *piano*
 Wolfgang Amadeus Mozart
- ____ Gretchen am Spinnrade
 Ryann Payne, *mezzo-soprano*
 Jared Oaks, *piano*
 Franz Schubert
 (1797–1828)
- ____ E la solita storia del pastore, from *L'Arlesienne*
 Juan Pereira, *tenor*
 Carl Pantle, *piano*
 Francesco Cilea
 (1866–1950)
- ____ Vieille chanson
 Marc Reynolds, *baritone*
 Carl Pantle, *piano*
 Georges Bizet
 (1838–1875)
- ____ Unna donna a quindici anni,
 from *Così fan tutte*
 Ralynne Riggs, *soprano*
 Christina Dayton, *piano*
 Wolfgang Amadeus Mozart

- _____ Venite, inginocchiatevi, Wolfgang Amadeus Mozart
 from *Le Nozze di Figaro*
 Brook Robbins, *soprano*
 Joseph Olson, *piano*
- _____ Star vicino Salvator Rosa
 (1615–1673)
 David Sauer, *tenor*
 Bradley Layton, *piano*
- _____ Song to the Moon, from *Rusalka* Antonín Dvořák
 (1841–1904)
 Suzanne Stephensen, *soprano*
 Erin Kotyk, *piano*
- _____ Steal Me, Sweet Thief, Gian Carlo Menotti
 from *The Old Maid and the Thief*
 Kimberlee Talbot, *soprano*
 Yujin Choi, *piano*
- _____ Bel raggio lusinghier, from *Semiramide* Gioachino Rossini
 (1792–1868)
 Elaina Wettlaufer, *soprano*
 Jared Oaks, *piano*
- _____ Meine Liebe ist grün Johannes Brahms
 (1833–1897)
 Rebecca Whale, *soprano*
 Amalie Wickes, *piano*
- _____ Canzone del velo, from *Don Carlo* Giuseppe Verdi
 (1813–1901)
 Taryn Whipple, *mezzo-soprano*
 Carl Pantle, *piano*

Young Artists of Voice Round II
 Thursday, January 26, 5:30 p.m.
 Madsen Recital Hall

Young Artists of Voice Round III
 Saturday, January 28, 7:30 p.m.
 Joseph F. Smith Auditorum

This musical event is the eighty-eighth performance sponsored by the
 BYU School of Music for the 2005–2006 season.
performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Alyssa Morris

Oboe

Student of
Geralyn Giovannetti

Assisted by
Amelie Wickes, *piano*
Ben Chan, *violin*
Carrie Maxwell, *viola*
Rachel Harlos, *cello*

Required for bachelor of music degree
with an emphasis in performance.

4:30 p.m.
27 January 2006
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Quartet in F Major, K. 370

Allegro

Adagio

Rondo Allegro

Wolfgang Amadeus Mozart

(1756–1791)

Morceau de Salon, op. 228

Johann Wenzel Kalliwoda

(1801–1866)

Intermission

Oboe Concerto

Rondo Pastorale

Minuet and Musette

Finale (Scherzo)

Ralph Vaughan Williams

(1872–1958)

This musical event is the eighty-ninth performance sponsored by the
BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

Performing Arts Series

presents

NOVA Chamber Music Series

David Langr, *violin*

Kathy Langr, *violin*

Brant Bayless, *viola*

Noriko Kishi, *cello*

7:30 p.m.

31 January 2006

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

String Quartet in D Major, K. 575

Allegretto

Andante

Menuetto—Allegretto

Allegretto

Wolfgang Amadeus Mozart

(1756–1791)

Klimt (The Tree of Life)

NOVA Commission

Erin Watson

(b. 1977)

INTERMISSION

String Quartet No. 2 in A Minor, op. 51, no. 2

Allegro non troppo

Andante moderato

Quasi minuetto moderato

Allegro non assai

Johannes Brahms

(1833–1897)

A graduate of the Manhattan School of Music, David Langr is currently a member of the Utah Symphony. Prior to his appointment in Utah, David held the position of concertmaster with several orchestras including the West Virginia Symphony, Fort Wayne Philharmonic, Denver Chamber Orchestra, and the Ohio Valley Symphony. At the New Hampshire Music Festival he has been principal second violin and a frequent performer on the chamber music series. As first violinist of the Ravel String Quartet, Freimann String Quartet, and the award-winning Montclair String Quartet, he has performed world premieres of many chamber works, most notably Morton Subotnik's second string quartet, *Echoes from the Silent Call of Girona*. David has also appeared as an artist in residence at the Charles Ives Center for American Music, Rockport Chamber Music Festival, and has been heard on NPR in the world-premiere performance of *Serenade for Two Violins and Piano* by Granados. As a soloist he has performed with the Fort Wayne Philharmonic, Roanoke Symphony Orchestra, West Virginia Symphony Orchestra, Breckenridge Festival Orchestra, and New River Valley Symphony.

Violinist Kathy Langr received degrees from the University of Colorado and then attended Cincinnati Conservatory of Music as well as the Institute of Chamber Music at the University of Wisconsin-Milwaukee. She was a fellowship recipient to the Aspen Music School Institute for Advanced Quartet Studies for two summers and also attended the Banff Centre. For fifteen years Ms. Langr performed throughout the United States, Europe, and South America as second violinist of the Montclair String Quartet. As a member of that ensemble she received prizes at the Banff International String Quartet Competition, Evian International Competition, Chamber Music Yellow Springs, as well as first prize at both the Coleman Chamber Music Competition and the Monterey Chamber Music Competition. The quartet was featured twice in recital at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She has had the opportunity to work with members of several premiere quartets including the Juilliard, Emerson, Cleveland, Fine Arts, Hungarian, and Takacs string quartets. Prior to moving to Utah, Ms. Langr was principal second violin of the West Virginia Symphony. Summer festivals include the Swananoa Music Festival, Utah Music Festival, and New Hampshire Music Festival. She has recorded for the Koch and Leonarda labels. Ms. Langr currently performs in the Utah Chamber Orchestra for Ballet West.

In October of 2001 Brant Bayless joined the viola section of the Utah Symphony. He first came to Utah as the violist of the Arcata String Quartet, serving as artist in residence at Utah State University for three years. His performances with the Arcata were heard throughout the U.S. and Europe, including concerts at New York City's Town Hall, Weill Recital Hall at Carnegie Hall, and London's famed Wigmore Hall. He can still be heard on the Arcata's recordings on the VOX Classics label. The Arcata's close association with the composer Paul Chihara lead to premiers at the Chautauqua Festival and with the Utah Symphony, the premiere of his concerto for quartet and orchestra, *Kisses Sweeter than Wine*. He is particularly proud of his collaborations with the Borromeo Quartet, Pamela Frank, Andy Simonescu, Christopher Costanza, Robert Koenig, Michael Chertock, Tatiana Goncho-

rova, Heng-Jin Park, and his teacher Pinchas Zukerman. During the summers Mr. Bayless performs with the Grand Teton Festival Orchestra and is also a member of the artist faculty at the International Musical Arts Institute in Fryeburg, Maine. Brant earned his bachelor of music degree from the Manhattan School of Music, where he was a student of Pinchas Zukerman and Patinka Kopec.

Noriko Kishi holds a B.M. from the Eastman School of Music, and a M.M. from the New England Conservatory. Her principal teachers were Irene Sharp, Robert Sylvester, and Bernard Greenhouse. Ms. Kishi was co-principal cellist of the New World Symphony and a member of the Sacramento Symphony. She has participated in the Aspen, Spoleto, and Colorado music festivals and since the summer of 1996 has been a member of the Music in the Mountains Festival in California. Ms. Kishi can be heard on recordings with Stratos Chamber Orchestra (Warner Bros.) and with New World Symphony (Decca). She has appeared as soloist with the New World Symphony, Michael Tilson-Thomas conducting, and in June 2002 performed Beethoven's Triple Concerto with Ian Swensen and Eric Zivian at the Music in the Mountains Festival. While living in San Francisco Ms. Kishi taught at the School of the Arts, San Francisco Community Music Center, and was on the faculty of the Preparatory Department of the San Francisco Conservatory of Music. Ms. Kishi performs regularly with the Canyonlands New Music Ensemble.

Erin Watson grew up in Oklahoma, where she studied violin, serving as concertmaster for the Oklahoma Youth Symphony. She earned degrees in music composition from Bard College and Shepherd School of Music at Rice University, including studies with Joan Tower, Kurt Stallmann, Karim Al-Zand, and Pierre Jalbert. Erin was the featured American composer in the Jan./Feb. 2005 issue of *Chamber Music Magazine*. She was the 2005 guest composer for the NOVA Chamber Music Series in Salt Lake City, 2004 Deer Valley Music Festival, and the 2004 Imagine Music Festival. She also attended the 2003 Bowdoin Summer Music Festival and premiered a work at the Gamper Festival. Her music has included performances by the American Symphony Orchestra, Shepherd School Symphony Orchestra, and Da Capo Chamber Players. Erin currently lives in San Diego, California, where she works as an editor for the Neil A. Kjos Music Company.

This musical event is the ninetieth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Clarinet Studio Recital

Students of Jaren Hinckley

5:30 p.m.
February 1, 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Three Pieces Sempre p e molto tranquillo M. M. eighth note = 168 M. M. eighth note = 160	Igor Stravinsky (1882–1971)
Susan Croft, <i>clarinet</i>	
Sonatina, op. 27 Tema con variazioni	Miklos Rozsa (1907–1995)
Erin Phelps, <i>clarinet</i>	
Dance Preludes I. Allegro molto V. Allegro molto	Witold Lutoslawski (1918–1994)
Jarom Coleman, <i>clarinet</i> Steve Anderson, <i>piano</i>	
Elegy	Frank Bencriscutto
Sara Conger, <i>clarinet</i> Maria Mace, <i>piano</i>	
Elegie	Veronique Poltz
Ariel Wootan, <i>clarinet</i> Kate Marion, <i>piano</i>	
Sonata Romanza	Francis Poulenc (1899–1963)
Dane Skabelund, <i>clarinet</i> Steve Liening, <i>piano</i>	

Pocket-Size Sonata no. 2
Allegretto (quasi cool)

Hollie Grey, *clarinet*
Steve Anderson, *piano*

Alec Templeton
(1910–1963)

The Girl with the Flaxen Hair

Stephanie Allred, *clarinet*
Amy Hansen, *piano*

Claude Debussy
(1862–1918)

Sonatina
Allegro non troppo

Ruth Anthony, *clarinet*
Annie Erickson, *piano*

Antoni Szalowski
(1907–1973)

Elegies
Song for Bert

Allison Simmons, *clarinet*
Mariah Wilson, *piano*

Peter Schickele
(b. 1935)

Sonata in F Minor, op. 120, no. 1
Allegretto grazioso

Bryn Huntington, *clarinet*
Stephen Liening, *piano*

Johannes Brahms
(1833–1897)

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BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

BYU Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.

1 February 2006

de Jong Concert Hall

Harris Fine Arts Center

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PROGRAM

Two Songs without Words, op. 22	Gustav Holst
Country Song	(1874–1934)
Marching Song	

Two Chansons, op. 15	Edward Elgar
Chanson de nuit	(1875–1934)
Chanson de matin	

Ma Mère L'Oye (Mother Goose Suite)	Maurice Ravel
	(1875–1937)
I. Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)	
II. Petit Poucet (Tom Thumb)	
III. Laideronnette, Impératrice des Pagodes (The Ugly Little Girl, Empress of the Pagodes)	
IV. Les entretiens de la Belle et de la Bête (The Conversation of Beauty and the Beast)	
V. Le Jardin féérique (The Fairy Garden)	

Intermission

Overture to <i>The Abduction from the Seraglio</i>	Wolfgang Amadeus Mozart
	(1756–1791)

Symphony No. 35 in D Major, K. 385, “Haffner”	Wolfgang Amadeus Mozart
Allegro con spirito	
Andante	
Menuetto	
Finale	

Violin I

Ben Chan
 Aaron Ashton
 Tony Perez
 Tamra Davis
 Carrie Rosevear
 John Kovalenko
 Sara Mangum
 Mary Julia Wilson
 Heather Rust

Violin II

Abby Hill
 Gillian Campbell
 Mindy Davis
 Curtis Woodbury
 Cari Green
 Lynda James
 Jessica Jenson
 Bonnie Frazier
 Emily Orton

Viola

Carrie Maxwell
 Andrew Snow
 Tally Oldroyd
 Trent Frazer
 Angela Miller
 Eric Lew

Cello

Sharon Meilstrup
 Kayson Brown
 Adam Crandell
 Rachel Harlos
 Jennifer Chandler
 Natachia Li

Bass

John Taylor
 Regan Brough
 Liz Rhodes

Harp

Angela Dastrup

Flute

Marianne Cutchins
 Kimberly Schrader

Oboe

Alyssa Christensen
 Becca Wilson

Clarinet

Susan Croft
 Erin Phelps

Bassoon

Amie Reynolds
 Katie Smith

Horn

Robbie Davis
 Lucy Hall

Trumpet

Jason Bergman
 Randy Lee

Timpani/Percussion

Nate Watson

Chamber Orchestra

17 March

7:30 p.m., de Jong Concert Hall

\$9 (\$3 off with student ID)

**Combined Choirs and
Philharmonic Orchestra**

14–15 April

7:30 p.m., de Jong Concert Hall

\$9 (\$3 off with student ID)

This musical event is the ninety-first performance sponsored by the
 BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Caroline Maxwell
Viola

Student Recital

Assisted by
Benjamin Chan, *violin*
Jayne Galloway, *piano*
Gerta Grimci, *piano*

5:30 p.m.
3 February 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Concert Piece

Georges Enescu
(1881–1955)

Gerta Grimci, *piano*

Symphonie Concertante for Violin and Viola
in E-flat Major, K. 364

Wolfgang Amadeus Mozart
(1756–1791)

Allegro Maestoso

Andante

Presto

Benjamin Chan, *violin*

Jayne Galloway, *piano*

Der Schwanendreher

Langsam

Sehr Ruhig

Mässig Schnell

Paul Hindemith
(1895–1963)

Jayne Galloway, *piano*

This musical event is the ninety-fourth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Winter Choirfest

The Singing Heart

Women's Chorus

Concert Choir

BYU Singers

Men's Chorus

7:30 p.m.

3–4 February 2006

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

The Singing Heart

Bob Chilcott
(b. 1955)

Combined Choirs

Sing Creation's Music On

Stephen Paulus
(b. 1949)

The Snow

Edward Elgar
(1857–1934)

Saralyn Workman and Lisa Badal, *violin*

The Echoing Green

William Mathias
(1934–1992)

BYU Women's Chorus Jean Applonie, *conductor*

Sing We Merrily unto God Our Strength

Sidney Campbell
(1909–1974)

Five Hebrew Love Songs

Eric Whitacre
(b. 1970)

Temuná (A Picture)

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

Kala, Kallá (Light Bride)

Light bride
She is all mine,
And lightly
She will kiss me!

* Lárov (Mostly)

"Mostly," said the roof to the sky,
"the distance between you and me is endlessness;
But a while ago two came up here,
and only one centimeter was left between us."

Ézeg shéleg! (What Snow!)

What snow!

Like little dreams

Falling from the sky.

Rakút (Tenderness)

He was full of tenderness;

She was very hard.

And as much as she tried to stay thus,

Simply, and with no good reason,

He took her into himself,

And set her down

In the softest, softest place.

Mary Julia Wilson and Fidel Perez, *violin*

Carrie Maxwell, *viola*

Sharon Meilstrup, *cello*

Pilot Me

John Edgar Gould

(1822–1875)

Arr. Carol Barnett

BYU Concert Choir

Rosalind Hall, *conductor*

Salus aeterna

Gabriel Jackson

(b. 1962)

Eternal Savior, unfailing life of the world, everlasting light and truly our redemption, grieving for the ages doomed to perish by the power of the temptor, while not forsaking the heights, thou didst come down to the depths by thy own mercifulness.

Swiftly, by thy uncompelled grace assuming human form, thou didst bring salvation to all that was earthly and lost, bringing joy to the world.

O Christ, cleanse our souls and bodies that we may inhabit dwellings of light.

By thy first advent forgive us, and in the second set us free, so that, when the great light has dawned, thou wilt judge all things, so that, clothed in the raiment of incorruption, we may follow swiftly wherever thy footsteps will lead.

—Anonymous, 11th century

Sing, Sing

Arr. Alice Parker

Stacy LeSueur, Taryn Whipple, Saralyn Workman, *violin*

Matthew Gee, Forrest Pixton, Richard Smith, *guitar*

Bryson Mortensen, *cello*

Jacob Malczyk, *conductor*

Home

Matthew Hindson
(b. 1968)

In my home,
In my world
There is a closeness,
a familiarity, a quiet—
never to be lost or taken for granted.

My home,
My world,
Is created of love, built on trust,
developed through sensitivity,
compassion and patience
It is that which sustains me.

In my home,
In my world,
I am offered safety and honesty,
bringing me the freedom
of expression to be who I am.

In my home,
In my world,
I can reach out, and
my life is touched by others.
Forever changing and expanding—
Our lives continuously enrich each other.
—Laurie Freibert

BYU Singers

Ronald Staheli, *conductor*

Sing Out, My Soul

Mark Hayes
(b. 1953)

A Psalm of Life

Ronald Staheli
(b. 1947)

Witness

Arr. Moses Hogan

BYU Men's Chorus

Rosalind Hall, *conductor*

Have I Done Any Good?

Arr. David Zabriskie

Group Sing

Let All the World in Every Corner Sing

Eric Thiman
(1906–1975)

Pilgrim Song

Arr. Ryan Murphy

Combined Choirs



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Heidi Reed
Oboe and
English Horn

in Junior Recital

Assisted by
Julia Anderson, *oboe*
Alyssa Morris, *piano*

5:30 p.m.
4 February 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Shepherds of Provence, op. 43

Pastorale Provençale

Chant des Bergers Provençaux (Call at Dawn)

Sous les Etoiles (Beneath the Stars)

Fête Villageoise

Eugène Bozza

(1905–1991)

Six Metamorphoses after Ovid, op. 49

Pan

Phaeton

Niobe

Bacchus

Narcissus

Arethusa

Benjamin Britten

(1913–1976)

INTERMISSION

Konzert in C für Oboe und Orchester, K. 314

Allegro aperto

Adagio non troppo

Rondo: Allegretto

Wolfgang Amadeus Mozart

(1756–1791)

This musical event is the ninety-sixth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Kacey Ableman

Flute

Student of April Clayton

Junior Recital

Assisted by

Diane Bastian, *piano*

Required for the Degree

Bachelor of Music with a

Major in Performance

1:30 P.M.

11 February 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Sonata in C Major, BWV 1033

Andante-Presto

Allegro

Adagio

Menuetto I and II

Johann Sebastian Bach

(1685–1750)

Gigue

Georges Hüe

(1858–1948)

INTERMISSION

Trois pieces

Bergère captive

Jade

Toan-Yan

Pierre Octave Ferroud

(1900–1937)

Sonata, op. 94

Moderato

Allegretto scherzando

Andante

Allegro con brio

Sergey Prokofiev

(1891–1953)

This musical event is the ninety-ninth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Dan Barrett *Trombone*

Graduate Recital

Student of Russell McKinney

Assisted by
Robin Hancock, *piano*
Tamra Davis, *violin*
Rose Barrett, *violin*
Chad Jenks, *organ*
Will Kimball, *trombone*
Adam Bean, *trombone*
Jay Roberts, *trombone*
Russell McKinney, *conductor*

7:30 p.m.
15 February 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata in A Minor, D. 821, "Arpeggione"
Allegro Moderato

Franz Schubert
(1797–1828)

Tetra Ergon

For Van

In Memory of "The Boss"

In Memory of "The Chief"

In Memory of "Dottie"

Donald White
(b. 1921)

Robin Hancock, *piano*

Sonata 12 for Two Violins and Trombone

Tamra Davis, Rose Barrett, *violin*

Chad Jenks, *organ*

Dario Castello

Monologue d'Hamlet, Etre ou ne pas Etre

Henri Tomasi
(1901–1971)

Will Kimball, Adam Bean, Jay Roberts, *trombone*

subZERO—Concerto for Bass Trombone and Orchestra

subZERO

Sami Thaqil

ZOOM OUT

Daniel Schnyder
(b. 1961)

Orchestra

Russell McKinney, *conductor*

Tamra Davis, *violin*

Abby Hill, *violin*

Tally Oldroyd, *viola*

Kayson Brown, *cello*

Reagan Brough, *bass*

Marianne Cutchins, *flute and piccolo*

Susan Croft, *clarinet*

Bryn Huntington, *bass clarinet*

Julia Anderson, *oboe*

Alyssa Morris, *English horn*

Jorge Torres, *bassoon*

Randy Lee, *trumpet*

Rob Davis, *horn*

Adam Bean, *trombone*

Joe Fifield, *piano*

Jed Blodgett, *percussion*

Jared Morris, *percussion*

This musical event is the one-hundred and second performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Deseret Piano Trio

Assisted by
Jeffrey Shumway, *piano*
Monte Belknap, *violin*
Julie Bevan, *cello*

7:30 p.m.
16 February 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Piano Trio in D Minor, op. 49

Felix Mendelssohn

Molto allegro ed agitato

(1809–1847)

Andante con moto tranquillo

Scherzo—Leggiero e vivace

Finale—Allegro assai appassionato

Piano Trio in E Minor, op. 67

Dmitri Shostakovich

Andante

(1906–1975)

Allegro non troppo

Largo

Allegretto

This musical event is the one-hundred and third performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Group for New Music

Michael Hicks, director

7:30 p.m.

17 February 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Petite Suite

Jürg Baur
(b. 1918)

Meleece Cheal, Kayla Barnes, Sherry Lowry, Marti Thomson, *flute*

Untrammeled Thought

Bunita Marcus
(b. 1952)

Adam Crandell, *cello*
Melanie Dewey, *piano*

Tango da Chiesa

Kyle Gann
(b. 1955)

disklavier

Lamentation

Michael Hicks
(b. 1956)

Hyrum Weibell, *baritone*
Bryn Huntington, *clarinet*

Cuban Landscape with Rain

Leo Brouwer
(b. 1939)

BYU Guitar Quartet

INTERMISSION

Palais de Mari

Morton Feldman
(1926–1987)

Michael Hicks, *piano*

This musical event is the one-hundred and fifth performance sponsored
by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Adele Blackham
Oboe

in Junior Recital

Student of
Geralyn Giovannetti

Assisted by
Alyssa Morris, *piano* and *harpsichord*
Darcy Whetten, *bassoon*

Required for bachelor of music degree
with an emphasis in performance.

11:00 A.M.
18 February 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata D-moll für Oboe und Basso continuo

Adagio

Allegro

Allegro

Christoph Schaffrath

(1709–1763)

Ed. Hugo Ruf

Sonata for Oboe and Piano (1962)

Élégie

Scherzo

Déploration

Francis Poulenc

(1899–1963)

INTERMISSION

Concerto for Oboe in C Major, K. 314

Allegro aperto

Adagio non troppo

Rondo: Allegretto

Wolfgang Amadeus Mozart

(1756–1791)

This musical event is the one-hundred and eighth performance sponsored
by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Susan Croft
Clarinet

in Junior Recital
Student of Jaren Hinckley

Assisted by
Jayne Galloway, *piano*

Required for bachelor of music degree
with an emphasis in performance.

1:30 p.m.
18 February 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Concerto No. 1 in C Minor, op. 26

Adagio–Allegro

Adagio

Rondo: Vivace

Louis Spohr

(1784–1859)

Three Pieces

Sempre *p* e molto tranquillo

M. M. eighth note = 168

M. M. eighth note = 160

Igor Stravinsky

(1882–1971)

INTERMISSION

Sonata in E-flat Major, op. 120, no. 2

Allegro amabile

Allegro appassionato

Andante con moto

Johannes Brahms

(1833–1897)

Scaramouche

Allegro

Moderato

Brazileira

Darius Milhaud

(1892–1974)

This musical event is the one-hundred and sixth performance sponsored
by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Rachel Harlos
Cello

in Junior Recital

Assisted by
Jonathan Bowman, *piano*
Miriam Medley, *piano*

5:30 p.m.
18 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Suite No. 4 in E-flat Major for
Unaccompanied Violoncello, BWV 1010

Johann Sebastian Bach
(1685–1750)

Prelude
Allemande
Courante
Sarabande
Boureés I & II
Gigue

Seven Variations on “Bei Männern, welche
Liebe fühlen,” from *Mozart’s Die Zauberflöte*

Ludwig van Beethoven
(1770–1827)

Sonata for Cello and Piano, op. 40

Dmitry Shostakovich
(1906–1975)

Allegro non troppo
Allegro
Largo
Allegro

This musical event is the one-hundereth and seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Scott Holden

Piano

7:30 p.m.

18 February 2005

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Nun komm' der Heiden Heiland

Johann Sebastian Bach
(1685–1750)

Arr. Ferruccio Busoni

In the Mist

Andante

Molto adagio

Andantino

Presto

Leoš Janáček
(1854–1928)

Sonata, op. 1

Alban Berg
(1885–1935)

Selections from

In Burning Vision: Sonnets on Joseph Smith

First Vision

Thy Mind, O Man

The Faith of Joseph

David H. Sargent
Text: Gideon O. Burton

Lawrence Vincent, *tenor*

INTERMISSION

30 Variations on Walsingham

John Bull
(1562?–1628)

Rhapsodie espagnole

Franz Liszt
(1811–1886)

This musical event is the one-hundred and ninth performance sponsored
by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

BYU Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 p.m.

21 February 2006

de Jong Concert Hall

Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Prelude to *Die Meistersinger*

Richard Wagner
(1813–1883)

Kayson Brown, *conductor*

In partial fulfillment of the requirements for a
master of music degree in orchestral conducting

Concerto for Cello and Orchestra

Leroy Robertson
(1896–1971)

Moderato

Andante

Allegro

Julie Bevan, *cello*

INTERMISSION

Symphony No. 1 in D Major, "Titan"

Gustav Mahler
(1860–1911)

Langsam, schleppend. Wie ein Naturlaut

Kräftig bewegt, doch noch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

Philharmonic Orchestra Winter 2006

Kory Katseanes, *conductor*

1st Violins

Ben Chan
Sara Mangum
Aaron Ashton
Mary Julia Wilson
Tony Perez
Gary Parente
Julie Beistline
Lisa Badal
Carrie Rosevear
Heather Chan
John Kovalenko
Curtis Woodbury
Abby Hill
Heather Rust
Tamra Davis
Lynda James
Sara Black
Melanie Hogg

2nd Violins

Cari Sue Green
Mindy Davis
Gillian Campbell
Sara Johansen
Bonnie Frazier
Mariah Wilson
Jared Starr
Ashley Boulter
Jessica Jensen
Kathryn Duqué
Kaitlin Nelson
Jennifer Laker
Megan Lindsay
Jessica Olsen
Say Jay Hynes
Amy Roesler
Jamie Thornton
Emily Orton

Violas

Carrie Maxwell
Tally Oldroyd
Andrew Snow
Eric Lew
Angela Miller
Gina Roper
Annelise Hatch

Lisa Williams
Anne Clawson
Emily Moore
Rachel Black
Brandon Matthews
Christie Burgon
Trent Frazer

Cellos

Sharon Meilstrup
Kayson Brown
Adam Crandell
Michelle Johnson
Natachia Li
Jennifer Chandler
Liz Davis
Skye Smith
Rachel Harlos
Erica Page
Kristen LeSueur
Justin Smith

Basses

John Taylor
Liz Rhodes
Regan Brough
Spencer Petersen
Kelli Tree
Ben Castleton
Clara Allen

Harp

Angela Dastrup
Laura Allen

Flute/Piccolo

Alicia Christensen
Kimberly Andre
Marianne Cutchins
Amy Honka

Oboe

Alissa Morris
Rebecca Wilson
Daniel Heintz

English Horn

Carly Aylworth

Clarinet

Susan Croft
Erin Phelps
Dane Skabelund

Bass Clarinet

Bryn Huntington

Bassoon

Amie Reynolds
Katie Smith

Contrabassoon

Jorge Torres

French Horn

Robbie Davis
Nick Dudoich
Dan Omer
Tyler Holt
Lucy Hall
Jonathan Johnson
Steven Newbold
Mauricio Paez

Trumpet

Randy Lee
Michelle Mingledorff
Kurt Peregrine
Spencer Wallin
Jason Bergman

Trombone

Adam Bean
Dallan Christenson
Dan Barrett

Tuba

Aaron Southerland

Percussion

Kandis Taylor
Jared Morris
Nate Watson
Jed Bodgett
Ryan Flores



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Scenes from
Wolfgang Amadeus
Mozart's Operas
in Celebration of His 250th
Birthday (1756–1791)

Barbara Allen, *musical director*

Rebecca Moro, *principal coach*

J. Arden Hopkin, *producer*

Luke Bahr, *stage manager*

B. J. Cox, *production assistant*

7:30 p.m.

22–25 February 2006

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Die Zauberflöte, Act II, Finale

Emily Williams and Allyson Hansen, *directors*

Premiered in 1971, *Die Zauberflöte* traced magical tale of the noble Tamino and his bride-to-be, Pamina, as they learn to distinguish mere passion from the higher, more noble emotions of true love. In this scene, near the opera's end, Pamina, who feels rejected by Tamino, is saved from ending her own life by three wise "spirits."

Character	Wednesday and Friday	Thursday and Saturday
1st Spirit	Allison Jones	Toni Evans
2nd Spirit	Laura Ockey	Andrea Antivilo
3rd Spirit	Lori Bikhazi	Valerie Perkins
Pamina	Brianne Lindsay	Jessica Gillespie

Le Nozze di Figaro, Act II, Scenes 1-3

Ruth Christensen, *director*

First performed in 1789, *Le nozze di Figaro* has become one of the world's most beloved operas. The story revolves around the marriage of Figaro to Susanna. Their lives are complicated by their masters, the Count and the Countess Almaviva, and by the emerging romantic feeling of a young page, Cherubino, for any and all of the gentler sex. In Act II, scenes 1-3, all of these complications come into focus.

Character	Wednesday and Friday	Thursday and Saturday
Cherubino	Sarah Nowland	Charity Murdock
Countess	Allyson Hansen	Emily Duke
Susanna	Suzanne Stephensen	Brooke Robbins

Le Nozze di Figaro, Act III, Scene 3

Clayne Robison, *director*

In Act III, scene 3, the plot takes an unexpected twist at a "trial" in which the Count Almaviva hears a complaint against Figaro by a would-be rival to Susanna, the spinster Marcelina, aided by her erstwhile lover, Dr. Bartolo.

Character	Wednesday and Friday	Thursday and Saturday
Count Almaviva	David Sauer	Justin Bills
Don Curzio	Joseph Olson	David Litster
Dr. Bartolo	Daniel Robertson	James Cragun
Figaro	Benjamin Boster	Benjamin Boster
Marcellina	Ryann Payne	Rebekah Call
Susanna	Hillary Neubert	Hillary Neubert

Die Entführung, Act II, Finale

Heather McMurray, *director*

First appearing in 1782, *Die Entführung aus dem Serail* tells how true love prevails over all obstacles. Having escaped from a Turkish harem, Costanze and her companion Blonde joyfully reunite with Belmonte and his servant Pedrillo, only to discover that doubts and jealousies must be resolved before the story ends happily.

Character	Wednesday and Friday	Thursday and Saturday
Belmonte	Luke Bahr	Eric Hanson
Blonde	Ralynne Riggs	Mimi Gynn
Constanze	Kimberlee Talbot	Natalie Cope
Pedrillo	Peter May	Benjamin Gardner

Idomeneo, Act III, Scene 3

Juan Hector Pereira, *director*

Idomeneo, premiered in 1781, represents Mozart's best work in the *opera seria* genre. Impulsively, *Idomeneo*, King of Crete, vows to offer the next human he sees as a sacrifice to the god Poseidon, only to face horror when his beloved son Idamante appears first on the scene. Moral conundrums abound: should *Idomeneo* renounce his vow to Poseidon to save his son? Should Idamante sacrifice his life to placate a god or flee in disgrace? Will Ilia lose the man she loves? Will Electra, a rival for Idamante's affections, find a way to separate the lovers to her advantage?

Character	Wednesday and Friday	Thursday and Saturday
Electra	Deanna Lunt	Charity Campbell
Idamante	Heather McMurray	Ginger Jackson
Idomeneo	Mo Li	BJ Cox
Ilia	Kalli Hansen	Rachel Cox

Così fan tutte, Act I, Scene 8

Eric Hanson, *director*

Così fan tutte, first performed in 1790, outlines one skirmish in the battle of the sexes. The sisters Fiordiligi and Dorabella, having sent their lovers off to war, now resist the amorous advances of two handsome Albanians (really their lovers Ferrando and Guglielmo in disguise). The ruse begins with Don Alfonso, who wishes to prove that all women are fickle in love and is abetted by the precocious maid Despina, first as herself and later in disguise. The battle is fully joined in this scintillating ensemble which closes the first act.

Character	Wednesday and Friday	Thursday and Saturday
Despina	Angela Higbee	Allyson Hunter
Don Alfonso	Brian Monson	Jerrold Wertmann
Dorabella	Taryn Whipple	Emily Williams
Ferrando	David Burton	Zach Milliman
Fiordiligi	Deanna Lunt	Carrie Frost
Guglielmo	Marc Reynolds	Michael Secrist

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Thomas Watkins *Organ*

Sophomore Recital

Student of Don Cook

7:30 p.m.
23 February 2006
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

- | | |
|--|--------------------------------------|
| Cantilena angelica de fortuna | Samuel Scheidt
(1587–1653) |
| Toccata in F Major, BuxWV 157 | Dietrich Buxtehude
(1637–1707) |
| From <i>Das Orgelbüchlein</i>
Herr Christ der ein'ge Gottes-Sohn, BWV 601
Christe, du Lamm Gottes, BWV 619
Wer Nur den Lieben Gott, BWV 642 | Johann Sebastian Bach
(1685–1750) |
| Herzliebster Jesu, op. 122, no. 2 | Johannes Brahms
(1833–1897) |
| Sonata IV, op. 65, no. 4
Allegro con brio
Andante religioso
Allegretto | Felix Mendelssohn
(1809–1847) |
| Toccata in B Minor | Eugène Gigout
(1844–1925) |
| From <i>Six Organ Chorales</i> , op. 11
Schönster Herr Jesu
Christ ist erstanden | Hermann Schröder
(1904–1984) |
| When I Survey the Wondrous Cross | Gilbert M. Martin
(b. 1941) |

This musical event is the one-hundred and twelfth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Tara Ellingford
Piano

Student Recital

1:30 p.m.
25 February 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Klavierstücke, op. 76
Capriccio in F-sharp Minor
Capriccio in C-sharp Minor

Johannes Brahms
(1833–1897)

Sonata in C Major, op. 2, no. 3
Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Ludwig van Beethoven
(1770–1827)

Les collines d'Anacapri (The Hills of Anacapri)

Claude Debussy
(1862–1918)

Les Soirées de Nazelles
Préambule
Le comble de la distinction
Le cœur sur la main
La désinvolture et la discrétion
La suite dans les idées
Le charme enjôleur
Le contentement de soi

Francis Poulenc
(1899–1963)

This musical event is the one-hundred and sixteenth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Joseph Hansen
Trombone

Honors Lecture Recital

5:30 p.m.

28 February 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Concerto Per Trombone

Adagio

Allegro assai

Georg Christoph Wagenseil

(1715–1777)

Concerto

Allegro moderato

Andante

Finale

Johann Georg Albrechtsberger

(1736–1809)

Palmetto Suite

Wild Dunes

Lowcountry Sweetgrass

The Isle of Palms

Eric Ewazen

(b. 1954)

This musical event is the one-hundreth and thirteenth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Symphonic Band

Donald L. Peterson, *conductor*

Wind Symphony

David Blackinton, *conductor*

7:30 p.m.

1 March 2006

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

A Suite of English Dances
Jenny Pluck Pears
Ten Pound Lass

Ernest Tomlinson
(b. 1924)

Three Tragic Ballads
No. 1, "Danny Deever"

Percy Grainger
(1882–1961)

Old Home Days
Waltz
Opera House/Old Home Day
The Collection
Slow March
London Bridge is Fallen Down!

Charles Ives
(1874–1954)
Arr. Elkus

Albanian Dance

Donald McGuire, *guest conductor*

Shelly Hanson

Pacem

Robert Spittal
(b. 1963)

Satiric Dances

Norman Dello Joio
(b. 1913)

Symphonic Band

Don Peterson, *conductor*

Band Dances

Murray Boren

Stomp
Tango
Waltz
Dervish

Sontana No. 1 for Horn
Movement 3—caccia

Laurence Lowe
Orch. Murray Broen

Rob Davis, *horn*

Strike

Stephen Jones

Le Roi D'ys

Edouard Lalo
(1823–1892)
Arr. Lucien Calliet

Wind Symphony

David Blackinton, *conductor*

Symphonic Band
Don Peterson, *conductor*

Flute

Heather Haddock*
Annie Elmer
Amy Hill
Christiana Stornetta
Rachel Woodfield
Melanie Mensink
Erica Harper

Piccolo

Erin Brooksby

Clarinet

Heather Alden*
Allison Simmons (E-flat)
Serena Baker
Brittany Smith
Stephanie Ramsey
Zachary Barrus
Kassie Messenger
Ariel Wootan
Julianne Taylor
Kaci Campbell
Rachelle Reid
Devin Dyer
Andrea Nicoll
Blake Wilkins
Justin Pulley
Ashley Hunt
Lars Hamilton
Kelly Brown

Bass Clarinet

Jennifer Rasmussen *
Tamra Evans

Contra-Bass Clarinet

Eric Baker

Oboe/English Horn

Megan Beardall*
Allyson Hirschi
Briana Wright

Bassoon

Diane Asay*
Abby Anderson
Marshall Roedel

Saxophone

Tanya Mitchell*
Peter Reschke
Mark Christenson
Ellen Magleby

Tenor Saxophone

Patrick Summerhays

Baritone Saxophone

Emily Schroeder

Horn

Paul Johnson*
Renee Barlow
Tiffany Paulsen
Claire Barker
James Cavan
Emily Bier
Liz Graden

Cornet

Ben Taylor*
Brian Parker
Dale Rex
Rachel Madsen
Anthony Phan
Vincent James
Tyler Rencher
Gideon Burrows
Jeremy Peters
Jonathan Major

Trombone

Danielle Rasmussen*
Sam Yamamoto
Matt Johnson
Patience Christenson
Chris Brown
Dustin Grady
Jonathan Davis
Don McGuire

Tuba

Justin Jesse*
Lane Johnson
Peter Werner
Savannah Wheeler
Whitney Stanley
Abby Lindenlaub

Euphonium

Robert Lacey*
Jacob Jones

Percussion

Ryan Rampton*
Cassidy Meldrum
Melanie Shawcroft
Sean Edwards
Tanner Thorsen
Ashley Mortensen

* principal

Wind Symphony

David Blackinton, *conductor*

Flute

Kacey Ableman
Sherry Lowry
Marti Thomson

Piccolo

Melece Cheal

Oboe

Adele Blackham
Jami Frogley

English Horn

Dan Heintz

Clarinet

Bryn Huntington
Mandy Goodfellow
Dane Skabelund
Stephanie Allred
Roger Brough
Lisa Larsen
Ruth Anthony
Hollie Grey

Bass Clarinet

Jarom Coleman
Lauran Lloyd

Contrabass Clarinet

Sara Conger

Bassoon

Daniel Read
Darcy Whetten

Contra Bassoon

Jeff Waldrop

Alto Saxophone

Megan Fisher
Chad Ostermiller

Tenor Saxophone

Chris Wilson

Baritone Saxophone

Rick Nobbe

Horn

Jonathan Johnson
Steven Newbold
Maurico Paez
Kenji Hood
Catherine Bennion

Cornet

Jared Hearld
Michelle Mingledorff
Julie Ellison
Matt Foley

Trumpet

Kurt Peregrine
Matt Winterton

Trombone

Michelle Flowers
Kevin Stephenson
Zac Crawford
Jay Roberts

Tuba

Joe Jensen
Tawna Summerhays

Euphonium

Joe Belliston
Shizuka Matsuzaki

Percussion

Matt Nielsen
Mike Peck
Nate Young
Matthew Peterson
Chris Nelson

Harp

Carolyn Berg

This musical event is the one-hundred and seventeenth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Brandon Stewart
Piano

Senior Recital

Student of Irene Peery-Fox

7:30 p.m.

2 March 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Sonata in E-flat Major, L. 62

Allegro

Adagio

Presto

Franz Joseph Haydn
(1732–1809)

Etude No. 3 in B Minor, op.8

Alexander Scriabin
(1872–1915)

Sonata No. 3 in F Minor, op.5

Allegro Maestoso

Andante Espressivo

Scherzo: Allegro Energico

Intermezzo: Andante Molto

Finale: Allegro Moderato Ma Rubato

Johannes Brahms
(1833–1897)

This musical event is the one-hundred and eighteenth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Seidi Inouye

Piano

Sophomore Recital

Student of Irene Peery-Fox

Required for the bachelor of music
degree with an emphasis in performance.

9:30 p.m.

3 March 2006

Madsen Recital Hall

Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Partita No. 4 in D Major, BWV 828

Ouverture
Allemande
Corrente
Aria
Sarabande
Menuet
Gigue

Johann Sebastian Bach
(1685–1750)

Années de pèlerinage-Troisième année:

Les jeux d'eau à la Villa d'Este

Franz Liszt
(1811–1886)

Sonata No. 6, op. 82

Allegro moderato
Allegretto
Tempo di valzer lentissimo
Vivace

Sergei Prokofiev
(1891–1953)

This musical event is the one-hundred and twenty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Daniel Omer

Horn

in Junior Recital

Student of Laurence Lowe

Assisted by

Juan Pereira, *tenor*

Brandon Matthews, *conductor*

The String Serenaders

Amanda Nixon, *piano*

3:30 p.m.

4 March 2006

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Prayer the First for Unaccompanied Horn (2005–6)
A Prayer for Peace

Daniel Omer
(b. 1982)

Serenade for Solo Tenor, Horn and Strings, op. 31

Benjamin Britten
(1913–1976)

Prologue
Pastoral (Cotton)
Nocturne (Tennyson)
Elegy (Blake)
Dirge (Anonymous, 15th century)
Hymn (Ben Jonson)
Sonnet (Keats)
Epilogue [offstage]

Juan Pereira, *tenor*
Brandon Matthews, *conductor*
The String Serenaders

INTERMISSION

Sonata No. 1 for Horn and Piano (2004)

Laurence Lowe
(b. 1956)

Moderato
Elegy
Caccia

Amanda Nixon, *piano*

Epitaph of Seikilos (First Century)

(translation of text from music portion, used in *Prayer for Peace*)

Hoson zis phenou
Miden holos su lupou
Pros oligon esti to zin
To telos ho chronos apeti

As long as you live, be lighthearted
Let nothing trouble you
Life is only too short,
and time takes its toll.

Britten *Serenade* Libretto

II. Pastoral (Cotton)

The Day's grown old; the fainting Sun Has but a little way to run,
And yet his Steeds, with all his skill, Scarce lug the Chariot down the hill.
The shadows now so long do grow, That brambles like tall cedars show;
Molehills seem mountains, and the ant Appears a monstrous elephant.
A very little, little flock Shades thrice the ground that it would stock;
Whilst the small stripling following them Appears a mighty Polypheme.
And now on benches all are sat, In the cool air to sit and chat,
Till Phoebus, dipping in the West, Shall lead the world the way to rest.

III. Nocturne (Tennyson)

The splendour falls on castle walls And snowy summits old in story:
The long light shakes across the lakes, And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle, blow; answer, echoes, answer, dying, dying, dying, dying, dying, dying.
O hark, O hear! How thin and clear, And thinner, clearer, farther going!
O sweet and far from cliff and scar The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Bugle, blow; answer, echoes, answer, dying, etc.
O love, they die in yon rich sky, They faint on hill of field or river:
Our echoes roll from soul to soul And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying;
And answer echoes, answer, dying, etc.

IV. Elegy (Blake)

O rose, thou art sick; The invisible worm
That flies in the night, In the howling storm,
Has found out thy bed Of crimson joy;
And his dark, secret love Does they life destroy.

V. Dirge (Anonymous, 15th Century)

This ae nighte, this ae nighte, Every nighte and alle,
Fire and fleet and candlelighte, And Christe receive thy saule.
When thou from hence away art past, Every nighte and alle,
To Whinnymuir thou com'st at last; And Christe receive thy saule.
If ever thou gav'st hos'n and shoon, Every nighte and alle,
Sit thee down and put them on; And Christe receive thy saule.
If hos'n and shoon thou ne'er gav'st nane, Every nighte and alle,
The whinnes sall prick thee to the bare bane; And Christe receive thy saule.
From Whinnymuir when thou may'st pass, Every nighte and alle,
To Brig o' Dread thou com'st at last; And Christe receive thy saule.
From Brig o' Dread when thou may'st pass, Every nighte and alle,
To Purgatory fire thou com'st at last; And Christe receive thy saule.
If ever thou gav'st meat or drink, Every nighte and alle,
The fire sall never make thee shrink; And Christe receive thy saule.
If meat or drink thou ne'er gav'st nane, Every nighte and alle,
The fire will burn thee to the bare bane; And Christe receive thy saule.
This ae nighte, this ae nighte, Every nighte and alle,
Fire and fleet and candlelighte, And Christe receive thy saule.

VI. Hymn (Ben Jonson)

Queen and huntress, chaste and fair, Now the sun is laid to sleep,
Seated in thy silver chair, State in wonted manner keep:
Hesperus entreats thy light, etc.,
Goddess, etc., excellently bright.
Earth let not thy envious shade Dare itself to interpose;
Cynthia's shining orb was made, Heav'n to clear when day did close:
Bless us then with wished sight, etc.,
Goddess, etc., excellently bright.
Lay thy bow of pearl apart, And thy crystal shining quiver;
Give unto the flying hart Space to breathe, how short soever:
Thou that mak'st a day of night, etc.,
Goddess, etc., excellently bright.

VII. Sonnet (Keats)

O soft embalmer of the still midnight, Shutting with careful fingers and benign
Our gloom-pleas'd eyes, Embower'd from the light, Enshaded in forgetfulness divine:
O soothing Sleep! if so it please thee, close In midst of this thine hymn my willing eyes,
Or wait the "Amen" Ere thy poppy throws Around my bed its lulling charities.
Then save me, save me, or the passed day will shine Upon my pillow, breeding
many woes,
Save me, save me from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oiled wards, And seal the hushed Casket of my soul.

String Serenaders

Violin I
Gary Parente, concertmaster
MJ Wilson
Tony Perez
Gillian Campbell
Heather Chan
Julie Beistline

Violin II
Jessica Jensen, principal
Mindy Davis
Cari Sue Green
Bonnie Frazier
Say Jay Hynes

Viola
Tally Oldroyd, principal
Andrew Snow
Angela Miller
Annelise Hatch

Cello
Adam Crandell, principal
Sharon Meilstrup
Jennifer Chandler
Rachel Harlos

Bass
John Taylor, principal
Elizabeth Rhodes

This musical event is the one hundredth and twenty-fourth
performance sponsored by the
BYU School of Music for the 2005–2006 season.



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Maria Mace *Piano*

Student Recital

Student of Jeffrey Shumway

5:30 p.m.

4 March 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Italian Concerto, BWV 971

Allegro

Andante

Presto

Johann Sebastian Bach

(1685–1750)

Rondo Capriccioso, op. 14

Felix Mendelssohn

(1809–1847)

Sonata (1926)

Allegro Moderato

Sostenuto e pesante

Allegro molto

Béla Bartók

(1881–1945)

Nocturne No. 5 in B-flat Major

John Field

(1782–1837)

Prelude op. 32, no. 10

Sergei Rachmaninoff

(1873–1943)

Concerto in A Minor, op. 16

Edvard Grieg

(1843–1907)

Stephanie Talbot, *second piano*

This musical event is the one-hundred and twenty-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Catherine Anne Bennion *Horn*

in Junior Recital

Student of Laurence Lowe

Assisted by
Jonathan Johnson, *piano*

Required for the bachelor of music with
an emphasis in performance.

7:30 p.m.
4 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Fantasy for Horn, op. 88

Sir Malcolm Arnold
(b. 1921)

Concerto No. 4 in E-flat Major, K. 495

Allegro moderato

Romance: Andante

Rondo: Allegro vivace

Wolfgang Amadeus Mozart
(1756–1791)

INTERMISSION

Concerto No. 1 in E-flat Major, op. 11

Allegro

Andante

Allegro

Richard Strauss
(1864–1949)

This musical event is the one-hundred and twenty-third performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Eugene Rousseau *Soprano and Alto* *Saxophones*

Assisted by
Cameron Hofmann, *piano*

7:30 p.m.
7 March 2006
Madsen Recital Hall
Harris Fine Arts Center

Meet the Artists

Eugene Rousseau has performed across North America and on five continents since his Carnegie Hall debut. The legendary saxophonist Marcel Mule described Rousseau as “a brilliant saxophonist and distinguished artist,” and critics the world over have echoed Mule’s praise.

Rousseau’s artistry has inspired many “firsts.” He gave the first solo saxophone recitals in Paris, Berlin, Vienna, London, and Amsterdam. He has given a yearly master course at the prestigious Mozarteum in Salzburg since 1991, the first year the saxophone was included, and has premiered numerous works written for him, including the Partita by Juan Orrego-Salas (with the Haydn Trio of Vienna), Jindrich Feld’s Sonata for alto saxophone and piano, and Concerto for saxophones and orchestra, Bernhard Heiden’s Fantasia Concertante for alto saxophone and winds, “Hear Again in Memory” by Frederick Fox, and Don Freund’s “Skyscrapings” for alto saxophone and piano.

Rousseau has appeared with the Minnesota Orchestra under Leonard Slatkin, the Pan-American Festival Orchestra under Lukas Foss, the Indianapolis Symphony under Raymond Leppard and Phillipe Entremont, the BBC Orchestra in London, the Janáček Philharmonic (Czech Republic), the Kansai Philharmonic (Osaka), the Santiago Philharmonic (Chile). He has given recitals and master classes throughout the world on a variety of topics related to his instrument. His solo performances include appearances with the U.S. Army Band at Kennedy Center, the Budapest Strings in Hungary, and the Tokyo Bach Band, as well as the Hamamatsu International Wind Instrument Festival in Japan.

The Chicago-born Rousseau’s service to the saxophone community is of long standing. Since 1972, he has been the Yamaha Corporation’s chief consultant for saxophone research, contributing to the development of acoustic improvements in saxophones and mouthpieces. In 1985 he recorded a video program for Yamaha, *Steps to Excellence*. Rousseau co-founded the World Saxophone Congress in 1969 and has been President of both the North American Saxophone Alliance (1979–80) and the Comité International du Saxophone (1982–85). In May 1998 he was honored as a distinguished alumnus by the University of Iowa, where he earned the Ph.D. degree, his principal teacher being Himie Voxman.

con’t on back page

PROGRAM

Sonata in E Major

Johann Sebastian Bach
(1785–1750)

Rapsodie

Claude Debussy
(1862–1918)
Arr. Eugene Rousseau

Hear Again in Memory

Frederick Fox
(b. 1930)

Theme: Lento

Variation 1: Bird Flight

Variation 2: Piper

Variation 3: Cadenza

Variation 4: Allegro

INTERMISSION

Sonata

Robert Muczynski
(b. 1929)

Sonata

Jindřich Feld
(b. 1925)

Allegro ritmico

Adagio: Bells of Liberty

Scherzo: Allegro vivo

Allegro con fuoco

Sonata, op. 166

Camille Saint-Saëns
(1835–1921)

Andantino

Ad libitum—Allegretto—Ad libitum

Molto allegro

Professor Rousseau holds the title of distinguished professor of music at Indiana University, having served on the IU faculty from 1964 to 2000. Dr. Rousseau joined the faculty of the University of Minnesota School of Music in fall 2000. In 1993 Eugene Rousseau was designated an honorary faculty member of the Prague Conservatory. In 2003 Rousseau and the University of Minnesota School of Music hosted the 13th World Saxophone Congress Convention.

Cameron Hofmann has had a wide range of professional experience covering virtually every media of performance. He is currently pursuing the DMA in Collaborative Piano at the University of Minnesota and is the staff pianist for the saxophone studio.

This musical event is the one-hundred and twenty-seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Evening of Concertos

Kory Katseanes, *conductor*

7:30 p.m.

7 March 2006

de Jong Concert Hall

Harris Fine Arts Center

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sponsored by the
BYU School of Music for the 2005 2006 season.

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PROGRAM

Trumpet Concerto in F Minor, op. 18
Allegro moderato

Oskar B hme
(1870 1938)

Jason Bergman, *trumpet*

Der Schwanendreher
M ssig Schnell

Paul Hindemith
(1895 1963)

Caroline Maxwell, *viola*

Concerto for Piano and Orchestra
Allegro ma non e maestoso

Aram Khachaturian
(1903 1978)

McKay Harline, *piano*

Concerto No. 1 for Marimba and Orchestra
Andante

Anders Koppel
(b. 1947)

Kandis Taylor, *marimba*

Premiere Rhapsodie for Clarinet and Orchestra

Claude Debussy
(1862 1918)

Erin Phelps, *clarinet*

Concerto for Violin and Orchestra
in A Minor, op. 37, Gretry

Henry Vieuxtemps
(1820 1881)

Ben Chan, *violin*

Philharmonic Orchestra Winter 2006

Kory Katseanes, *conductor*

Violin I

Ben Chan
Sara Mangum
Aaron Ashton
Mary Julia Wilson
Tony Perez
Gary Parente
Julie Beistline
Lisa Badal
Carrie Rosevear
Heather Chan
John Kovalenko
Curtis Woodbury
Abby Boone
Heather Rust
Tamra Davis
Lynda James
Sara Black
Melanie Hogg

Violin II

Cari Sue Green
Mindy Davis
Gillian Campbell
Sara Johansen
Bonnie Frazier
Mariah Wilson
Jared Starr
Ashley Boulter
Jessica Jenson
Kathryn Duqué
Kaitlin Nelson
Jennifer Laker
Megan Lindsay
Jessica Olsen
Say Jay Hynes
Amy Roesler
Jamie Thornton
Emily Orton

Viola

Carrie Maxwell
Tally Oldroyd
Andrew Snow
Eric Lew
Angela Miller
Gina Roper
Annelise Hatch

Lisa Williams

Anne Clawson
Emily Moore
Rachel Black
Brandon Matthews
Christie Burgon
Trent Frazer

Cello

Sharon Meilstrup
Kayson Brown
Adam Crandell
Michelle Johnson
Natachia Li
Jennifer Chandler
Liz Davis
Skye Smith
Rachel Harlos
Erica Page
Kristen LeSueur
Justin Smith

Bass

John Taylor
Liz Rhodes
Regan Brough
Spencer Petersen
Kelli Tree
Ben Castleton
Clara Allen

Harp

Angela Dastrup
Laura Allen

Flute/Piccolo

Alicia Christensen
Kimberly Andre
Marianne Cutchins

Oboe

Alissa Morris
Rebecca Wilson

English Horn

Carly Aylworth

Clarinet

Susan Croft
Erin Phelps
Dane Skabelund

Bass Clarinet

Bryn Huntington

Bassoon

Amie Reynolds,
co-principal
Katie Smith,
co-principal

Contrabassoon

Jorge Torres

Horn

Robbie Davis
Lucy Hall
Nick Dudoich
Dan Omer
Tyler Holt

Trumpet

Randy Lee
Jason Bergman
Spencer Wallin

Trombone

Adam Bean
Dallan Christenson
Dan Barrett

Tuba

Aaron Southerland

Percussion

Kandis Taylor
Jared Morris
Nate Watson
Jed Bodgett



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Evening of Arias
BYU Symphony
Orchestra

Eric Hansen, *conductor*

7:30 p.m.
8 March 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Overture to "Light Cavalry"

Franz von Suppé
(1819–1895)

Pres de ramparts de Seville, from *Carmen*
Seguidille (1838–1875)

Georges Bizet

Taryn Whipple, *mezzo soprano*

Song to the Moon, from *Rusalka*

Antonín Dvořák
(1841–1904)

Suzanne Stephensen, *soprano*

Caro nome, from *Rigoletto*

Giuseppe Verdi
(1813–1901)

Brooke Robbins, *soprano*

La donna e mobile, from *Rigoletto*

Giuseppe Verdi

Eric Hanson, *tenor*

L'amero, saro costante, from *Il Re Pastore*

Wolfgang Amedeus Mozart
(1756–1791)

Rachel Cox, *soprano*

Art is calling me, from *The Enchantress*

Victor Herbert
(1859–1924)

Deanna Lunt, *soprano*

De' miei bollenti spiriti, from *La Traviata* Giuseppe Verdi
Juan Pereira, *tenor*

So anch'io la virtù magica, from *Don Pasquale* Gaetano Donizetti
Allyson Hansen, *soprano* (1797–1848)

Amour, viens aider, from *Samson et Delilah* Camille Saint-Saëns
Emily Williams, *mezzo soprano* (1835–1921)

Un bel di, from *Madame Butterfly* Giacomo Puccini
Kaila Lifferth, *soprano* (1858–1924)

E lucevan l'stelle, from *Tosca* Giacomo Puccini
Mo Li, *tenor*

Danse Bohème, from *Carmen* Georges Bizet

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

The Barlow Endowment
presents

Group for New Music

Michael Hicks and
Christian Asplund, *directors*

The Music of Christian Wolff

7:30 p.m.
9 March 2006
Auditorium
Karl G. Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Duo for Violins (June 1950) Christian Wolff
(b. 1934)

Sara Black and John Kovalenko, *violin*

Trio 1 (January 1951) Christian Wolff

David Brown, *trumpet*

April Clayton, *flute*

Adam Crandell, *cello*

For 5 or 10 People (1962) Christian Wolff

GEM (Group for Experimental Music)

Joseph Jensen, *tuba*

Ryan Moore, *electronics*

Ellinor Petersen, *voice*

Lenore Skinner, *voice*

Daniel Smith, *guitar*

Christian Asplund, *director*

Edges (1968) Christian Wolff

Christian Asplund, *piano, viola*

Joseph Jensen, *tuba*

INTERMISSION

Selections from Preludes 1–11 (1980–81) Christian Wolff

Piano students of Professor Scott Holden
to be announced

From Morton to Tom (1995) Christian Asplund
(b. 1964)

Christian Asplund, *piano*

Michael Fjerstad, *guitar*

34 Chords: Christian Wolff in Hanover and Royalton (1995) Larry Polansky
(b. 1954)

Larry Polansky, *electric guitar*



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

BYU Jazz Legacy Dixieland Band

Steve Call, *director*

Clarinet Marmalade: A Tribute
to the Licorice Stick of Jazz

Featuring Jazz Legacy
Alumni Clarinetists
George Bailey
Clark Burnside
Phuong Nguyen

7:30 p.m.
9 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Bourbon Street Parade Paul Barbarin

West End Blues Joe "King" Oliver

Them There Eyes Maceo Pinkard, William Tracey, and Doris Tauber

Black and Blue Thomas "Fats" Waller

Twelfth Street Rag Euday Bowman

INTERMISSION

South Rampart Street Parade Ray Baduc and Bob Haggart

What a Wonderful World George Douglas and David Weiss

What a Little Moonlight Can Do Harry Woods

Clarinet Marmalade Eddie Edwards

The Mooche Duke Ellington

Ballad Medley

Royal Garden Blues Spencer Williams and Clarence Williams

Just a Closer Walk with Thee Traditional

Jazz Legacy Dixieland Band

Steve Call, *director*

Michael Whatcott, *clarinet*

Michael Tobian, *saxophone*

Randy Lee, *trumpet*

Brent Arnold, *trombone*

Jacob Jones, *piano*

Christian Davis, *banjo and guitar*

Bart Gibb, *bass*

Michael Peck, *drums*

Jillaine Chaston, *vocals*

Aaron Southerland, *tuba*



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Eric Hanson, *tenor*

Marc Reynolds, *baritone*

Brooke Robbins, *soprano*

Junior Recital

Students of Ruth Christensen and
Clayne Robison

Assisted by
Sarah Nowland, Carl Pantle,
Joseph Olsen, *piano*

7:30 p.m.
10 March 2006
Auditorium
Maeser Memorial Building

PROGRAM

*Come paride vezzoso, from <i>L'elisir d'amore</i>	Gaetano Donizetti (1797–1848)
§E lucevan le stele, from <i>Tosca</i>	Giacomo Puccini (1858–1924)
†Caro nome, from <i>Rigoletto</i>	Giuseppe Verdi (1813–1901)

Venite inginocchiatevi, from <i>Le nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756–1791)
Weep You No More, Sad Fountains	Roger Quilter (1877–1953)
Rain, from <i>For My Daughters</i>	Elie Siegmeister (1909–1991)
Oh, Never Sing to Me Again	Sergei Rachmaninoff (1873–1943)

Brooke Robbins, *soprano*

§Plaisir d'amour	Johann-Paul Martini (1741–1816)
§Quel gallant m'est comparable, from <i>cinq mélodies populaires Grecques</i>	Maurice Ravel (1875–1937)
†Chanson d'amour	Gabriel Fauré (1845–1924)
†Oh! Quand je dors	Franz Liszt (1811–1885)
*Vieille chanson	Georges Bizet (1838–1875)

Tell Me Where is Fancy Bred	Thomas Arne (1710–1778)
Give Me Jesus	arr. H.T. Burleigh (1866–1949)
Sweet Suffolk Owl	Richard Hundley (b. 1931)

Marc Reynolds, *baritone*

§†The Watch Duet, from <i>Die Fledermaus</i>	Johann Strauss (1825–1899)
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†Lebe wohl	Hugo Wolf (1860–1903)
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†Neue Liebe	Felix Mendelssohn (1809–1847)
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*Nacht und Träume	Franz Schubert (1797–1828)
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*From <i>Dichterliebe</i>	Robert Schumann (1810–1856)
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Ich will meine Seele tauchen

Ich grolle nicht

§Du bist die Ruh'	Franz Schubert
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Zueignung	Richard Strauss (1864–1949)
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Allerseelen	Samuel Barber (1910–1981)
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The Crucifixion, from <i>Hermit Songs</i>	Sigmund Romberg (1887–1951)
---	--------------------------------

Serenade, from <i>The Student Prince</i>	
--	--

Eric Hanson, *tenor*

*§†The Prayer, from <i>Quest for Camelot</i>	David Foster (b. 1950)
--	---------------------------

§ Eric Hanson

* Marc Reynolds

† Brooke Robbins

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This musical event is the one-hundred and thirty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

The Barlow Endowment

presents

TRIO Kui Dong, Larry
Polansky, Christian Wolff

with

GEM BYU Group for
Experimental Music

7:30 p.m.

10 March 2006

Madsen Recital Hall

Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Selections from Exercises (1973–75) (to be announced)

Christian Wolff
(b. 1934)

Performed by TRIO and GEM with Michael Hicks

INTERMISSION

Other selections as announced

Performed by TRIO

TRIO

Kui Dong, *piano*

Larry Polansky, *guitar*

Christian Wolff, *piano, melodica, percussion*

GEM

Christian Asplund, *director*

Joseph Jensen, *tuba*

Ryan Moore, *electronics*

Ellinor Petersen, *voice*

Lenore Skinner, *voice*

Daniel Smith, *guitar*

This musical event is the one-hundred and thirty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Kimberlee Talbot
Soprano

Graduate Recital

Student of Clayne Robison

Assisted by
Yujin Choi, *piano*
Clayne Robison, *baritone*

7:30 p.m.
11 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

- | | |
|--|----------------------------------|
| If You've Only Got a Moustache | Stephen C. Foster
(1826–1864) |
| Bubbles, beautiful bubbles, from <i>The Goose Girl</i> | Thomas Pasatieri
(b. 1945) |
| Two Little Flowers
The Cage
The One Way | Charles E. Ives
(1874–1954) |
| All that Gold! from <i>Amahl and the Night Visitors</i>
Steal Me, Sweet Thief, from <i>The Old Maid and the Thief</i> | Gian Carlo Menotti
(b. 1911) |
| The Silver Swan
Far-Far-Away
Lullaby of the Woman of the Mountain | Ned Rorem
(b. 1923) |
| The Foreign Woman's Aria, from <i>The Consul</i>
The Music Teacher's Aria, from <i>Help, Help, The Globolinks!</i>
Clayne Robison, <i>baritone</i> | Gian Carlo Menotti |
| Where the Music Comes From
Jabberwocky
The Serpent | Lee Hoiby
(b. 1926) |
| Laurie's Song, from <i>The Tender Land</i> | Aaron Copland
(1900–1990) |
| Ride On, King Jesus! | Spiritual
Arr. Hall Johnson |

This musical event is the one-hundred and thirty-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Jentry Fairbanks *Piano*

Sophomore Recital

Student of Irene Peery-Fox

Assisted by
Gerta Grimci

Required for the bachelor of music
degree with an emphasis in performance.

9:30 p.m.
11 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

English Suite III in G Minor

Prelude

Allemande

Courante

Sarabande

Gavotte I

Gavotte II

Gigue

Johann Sebastian Bach

(1685–1750)

Sonate in B-flat Major K. 281

Allegro

Andante Amoroso

Rondeau Allegro

Wolfgang Amadeus Mozart

(1756–1791)

Hungarian Fantasy

Franz Liszt

(1811–1886)

This musical event is the one-hundred and thirty-fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Lucy Hall *Horn*

Senior Recital

Student of Laurence Lowe

Assisted by
Amanda Nixon, *piano*
Susan Croft, *clarinet*
Amalie Wickes, *piano*

Required for the bachelor of music degree
with an emphasis in performance.

7:30 p.m.
14 March 2006
Auditorium
Karl G. Maeser Building

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PROGRAM

Georgian Dance

S. Tsintsadse
(b. 1925)

Sonata No. 1 for Horn and Piano

Laurence Lowe
(b. 1956)

INTERMISSION

Trio for Piano, Clarinet and Horn, op. 274

Carl Reinecke
(1824–1910)

This musical event is the one-hundred and forty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

NOVA Chamber Music Series

Ralph Matson, *violin*
Barbara Scowcroft, *violin*
Carl Johansen, *viola*
Amy Leung, *cello*
Corbin Johnston, *bass*
Tad Calcara, *clarinet*
Lori Wike, *bassoon*
Bruce Gifford, *horn*

7:30 p.m.
14 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Octet in F, D. 803

Adagio—Allegro

Adagio

Allegro vivace

Andante

Menuetto: Allegretto

Andante molto—Allegro

Franz Schubert

(1797–1828)

This musical event is the one hundred fortieth performance sponsored by
the BYU School of Music for the 2005–06 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

Performing Arts Series

presents

B ● D Y V ● X

Artistic Directors

Jamey Hampton and Ashley Roland

Performers

Zachary Carroll

Kristin Bacon

Jamey Hampton

Lane Hunter

Daniel Kirk

Ashley Roland

Eric Skinner

Technical Direction

Lyndsay Hogland

Costume Design

Ashley Roland

Films

Mitchell Rose

Major support for BodyVox's 2005–2006 season
thoughtfully provided by

The Paul G. Allen Family Foundation, The
M.J. Murdock Charitable Trust, The Collins
Foundation, The Maybelle Clark Macdonald
Fund, The Hillman Foundation, The Regional
Arts and Culture Council,
and The Oregon Arts Commission.

7:30 p.m.

14 March 2006

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Moto Perpetuo

Choreography and Performance: Jamey Hampton

Music: Paganini

Reverie

Choreography: Jamey Hampton and Ashley Roland

Music: Delibes

Costumes handpainted and crafted by Michael Curry Design

Performers:

Zachary Carroll, Kristin Bacon, Lane Hunter

Daniel Kirk, Ashley Roland, Eric Skinner

A Primer in Contemporary Choreography

Choreographic iconography: Mitchell Rose

Music: Mr. E, Jeff Leonard

Performers: Jamey Hampton, Ashley Roland

Film: Deere John

Direction: Mitchell Rose

Choreography: Jamey Hampton, Ashley Roland, Mitchell Rose

Music: Massenet

Falling For Grace

Choreography: Jamey Hampton and Ashley Roland

Music : Danny Elfman and John Smith

Performers: Zachary Carroll, Jamey Hampton, Lane Hunter, Daniel Kirk,
Eric Skinner, Ashley Roland

X-Axis

Music: Orbit

Choreographed and performed by: Eric Skinner and Daniel Kirk

Music: Brian Eno

Beat

Choreography and Performance: Ashley Roland

Music: Evan Solot

— INTERMISSION —

The Big Dip

Choreography: Jamey Hampton and Ashley Roland

Music: Sex Mob

Performers: Company

Dormez Vous

Choreography: Jamey Hampton and Ashley Roland

Performers: Zachary Carroll, Kristin Bacon, Jamey Hampton, Lane Hunter,

Daniel Kirk,

Eric Skinner, Ashley Roland

Film: Case Studies From the Groat Center for Sleep Disorders

Direction: Mitchell Rose

Movement: Jamey Hampton & Ashley Roland

Music: Robert Een

Rip/Tide

Choreography: Jamey Hampton and Ashley Roland

Music: Aphex Twin

Film: BodyVox

Performers: Company

ABOUT THE COMPANY

BodyVox is dedicated to the creation of multidisciplinary dance works that entertain, inspire, and uplift audiences of all ages. BodyVox's work is characterized by a bold athleticism and fresh theatricality. The company's movement surges from a source informed by years of cross training imbued with a curiosity and fascination with the endless possibilities of the human body in motion. Artistic directors Jamey Hampton and Ashley Roland are distinguished artists on the world stage, formed by their years working as creators and performers with innovative dance companies Momix, ISO Dance, and Pilobolus. BodyVox builds upon this tradition of creative excellence with its unique creative voice that is clearly influenced by its Northwest roots. Created in 1997 to fulfill a commission from Portland Opera, the company has since choreographed two operas and created six original evening length works. BodyVox performs an annual two-show home season that includes the ongoing series "First Impressions," an incubator for new work by guest artists and company members. Adding to its full-evening works and repertory pieces, BodyVox's films have won numerous awards in national and international festivals. *Modern Daydreams*—composed of *Treadmill Softly*, *Islands in the Sky*, *Unleashed* and *Deere John*—won the prestigious American Choreography Award for Outstanding Achievement in Short Film in 2002.

Who's Who in the Company

JAMEY HAMPTON, *artistic director*, was born in Portland, Oregon, where he began his dance training in the burgeoning modern dance scene of the early 1970s. He graduated from Dartmouth College in 1976 with a BFA degree in drama. He joined Pilobolus Dance Theater in 1978, setting off for his first tour to the Indian sub-continent. He was an original member of Momix, and in 1987 co-founded ISO Dance. Mr. Hampton's dance and choreography have taken him around the world, performing throughout Europe, the Far and Middle East, South America, the Caribbean, U.S. and Canada. In 1989 he was the recipient of an Emmy award for his performance in the KCET television production *Episodes*. In 1998, he co-choreographed and performed in the Academy Awards, and in 2002 won an America Choreography Award. He has created works for Ballet Pacifica, Portland Opera, the Lille Opera, Oregon Ballet Theater, Ririe/Woodbury Dance Company, Trinity Irish Dance Company, as well as the full-length ballet *Peer Gynt* for the Geneva Opera Ballet.

A firm believer in community service, Mr. Hampton serves on the board of Pacific Northwest College of Art, and is a past board member of Northwest Business for Culture and the Arts, Artists for the Arts, and Northwest Academy. He organized a gala evening of dance at the Joyce Theater in New York to benefit Amnesty International, and another to benefit the Tibetan Resettlement Project of Connecticut. In December of 2003 he organized an evening of music to benefit the international relief organization Mercy Corps.

An accomplished musician, Mr. Hampton has released two CDs of original music *Throw Caution* (2000) and *Chasing Daylight* (2003). He lives in Portland, Oregon, with Ashley Roland and their sons, Bowen and Julian.

ASHLEY ROLAND, *artistic director*, a native of Connecticut, began her dance training at the Alvin Ailey and David Howard studios in New York, with further studies at North Carolina School of the Arts. In 1983 she joined MOMIX Dance Theater as a dancer and choreographer. In 1987 she co-founded ISO Dance, creating over thirty pieces for the company and touring to five continents. 1997 saw the birth of her latest contemporary dance company, BodyVox, which she co-founded with her partner Jamey Hampton.

As a solo performer Ashley has danced her work in galas throughout Europe, Canada and the U.S. In 1993 she choreographed the full-length ballet, *Sheherezade* for the Georgian State Ballet in Tbilisi, Republic of Georgia. Ashley's work can also be seen on the following companies: Batsheva, from Tel Aviv, Israel; IntroDance, from Amsterdam; Trinity Irish Dance Company, River North Dance Company, and Oregon Ballet Theater. She has also created and performed in benefits for Amnesty International, Fashion Aid, Friends In Deed, Canadian Aids Relief, Cascade Aids Benefit, and the Connecticut Tibetan Resettlement Project.

Beyond her work for the stage, Ashley was a featured performer and choreographer in the KCET public television production *EPISODES*, for which she earned an Emmy Award for "Best Performer." She also co-choreographed and performed in the 1998 Academy Awards Show. In 2002 she was a recipient of an American Choreography Award for her work the short film series *Modern Daydreams*.

Ashley has been a long time collaborator with dance photographer Lois Greenfield creating thousands of dance images made for the camera. The fruits of this collaboration can be seen in Greenfield's books *Breaking Bounds* and *Airborne*, on Greenfield's yearly calendars, and on the cover of the Anne Rice novel *Lasher*.

Since the creation of BodyVox in 1997, Ashley and her partner Jamey Hampton have made over forty works including two full-length opera productions.

KRISTIN BACON, *performer*, Kristin grew up in Houston, Texas, where she studied at the Houston Ballet Academy and was asked to join the company at the age of seventeen. She danced a variety of principal and soloist roles and had the opportunity to work with many world renowned choreographers such as Paul Taylor, Christopher Bruce, Ben Stevenson, and Jiri Kylian. In 1996, Kristin joined Oregon Ballet Theatre and enjoyed a very fruitful career dancing such roles as Giselle, Juliet, Aliss in *In Wonderland*, Marie, Dew Drop Fairy, and Snow Pas de Deux in *The Nutcracker*, lead Pas de Deux in *Degas Impressions*, as well as dancing many modern and contemporary works. She is now pursuing a career in acting and will continue to dance in the community. Recently married, she enjoys spending time with her husband Brendon and playing with chihuahua, Mira.

ZACHARY CARROLL, *performer*; received his early ballet training with George Zoritch in Tucson, Arizona, and the National Ballet School in Toronto, Ontario. Performing both nationally and internationally, Zachary has been a soloist with Oregon Ballet Theatre, Minnesota Dance Theater, and Ballet West. He has also performed as a guest artist with Ballet Arizona, Festival Ballet of Oklahoma and Ballet Michigan. Zachary has performed a wide variety of repertoire including leading roles in works of Balanchine, John Butler, Antony Tudor, Lila York, Loyce Houlton, Agnes deMille, Val Caniparoli, Paul Taylor, Hans Van Manen, Peter Schaufuss, Ronald Hynd, Peter Anastos, Eddie Toussant, James Canfield, and Ben Stevenson, as well as classics such as *Swan Lake*, *Sleeping Beauty*, *Giselle*, *The Nutcracker*, *Paquita*, and *Le Corsaire*. Since returning to Portland, Zachary has worked with the Skinner/Kirk Dance Ensemble, and teaches ballet locally in Portland. Zach is thrilled to be living back in Portland and dancing with BodyVox.

LYNDSAY HOGLAND, *production stage manager*; has been a theatrical production manager and producer for over eleven years working with over sixty different companies including: the Portland Institute for Contemporary Arts, Oregon Ballet Theatre, InsightOut Theatre Collective, Columbia Symphony Orchestra, and the Romanian-style circus, Cicuri Curajul. She actively serves on the board of directors for multiple performing arts groups, and is proud to be a founding member of PlayWrite, where she teaches playwriting to at-risk youth. She believes strongly in the integral role that the arts play in the strength, intellect and vivacity of a civilization, and in fighting for a world in which every voice is heard. She prefers cyborgs to elves.

LANE HUNTER, *performer*; stumbled into a college folk dance audition and ended up dancing across Europe, Scandinavia, and North America with BYU's folk, modern, and ballet companies. He fell head first into choreography and his work was selected for the American College Dance Festival and has been seen as far away as Beijing, China. Lane tripped into Kim Robard's Dance in Colorado, slipped onto Renaissance Cruises with Paramount Show Services International, and toppled into music videos for both Michael Jackson and Blues Traveler. Lane is currently tumbling across the stage and films of BodyVox where he continues to demonstrate his innate ability to land firmly on his feet.

DANIEL KIRK, *performer*; Although based in Portland Oregon, Daniel Kirk has extensive performance experience both nationally and internationally. His technique ranges from classical ballet to contemporary to innovative theatrical and aerial work. This eclectic style has enabled him to perform a wide variety of repertory that includes ballets by Antony Tudor, Jean Coralli, Robert Joffrey, and Petipa as well as contemporary ballets by Choo San Goh, Georges Balanchine, Gerald Arpino, and Val Caniparoli. Modern works include pieces by Paul Taylor, Jose Limon, Agnes deMille, Donald Byrd, Karole Armitage and Janet Eilber.

After nine years with Oregon Ballet Theatre, he has performed many ballets by director James Canfield and the late Dennis Spaight. He has also performed with The Joffrey Ballet, The Los Angeles Chamber Ballet, The Gregg Bielemeier Dance Project and is currently a founding member of BodyVox. Considered to be one of the finest partners, Lewis Segal of the L.A. *Times* has called him a classically gifted artist as well as a paragon of dance.

Daniel has choreographed and performed for the Oregon Symphony, and choreographed The Little Mermaid in Collaboration with Eric Skinner for IPB. Together, they have recently co-founded the skinner/kirk DANCE ENSEMBLE, a contemporary dance company in Portland.

MITCHELL ROSE, *filmmaker*, is a frequent collaborator with BodyVox—they have now created nine films together. But prior to becoming a filmmaker, Mitchell was a New York-based choreographer specializing in comedic work and was dubbed “the dance world’s Woody Allen” by *New York Times*. Places of performance included Joseph Papp’s New York Dance Festival at the Delacorte Theatre, Jacob’s Pillow, the Spoleto Festivals in the U.S. and Italy, and touring throughout North America, Europe, and Asia. He was awarded five fellowships from the National Endowment for the Arts and set pieces on over a dozen repertory dance-theatre companies around the world. Eventually he was drawn more to visual media and disbanded his company to become a directing fellow at the American Film Institute. Living in Hollywood now, his films have won forty-eight awards in film festivals including *Elevator World* which won the grand prize at the Slamdance Film Festival and *Modern Daydreams* that won the American choreography Award (the Hollywood award for filmed choreography). His films can be watched at www.MitchellRose.com.

ERIC SKINNER, *artistic associate*, originally from Muncie, Indiana, Eric Skinner has been working on the West coast as both a performer and choreographer for over fifteen years. Eric originally trained as a gymnast before receiving his B.A. in dance from Butler University’s Jordan School of Fine Arts in Indianapolis. He has danced professionally with the Milwaukee Ballet, Ballet Oregon, Pacific Ballet Theatre, Los Angeles Chamber Ballet, and was a founding member of Oregon Ballet Theatre. Mr. Skinner danced with contemporary choreographer Gregg Bielemeier and was a founder of acro/betty aerial dance theatre before joining artistic directors Jamey Hampton and Ashley Roland in their innovative dance company, Bodyvox, where he performs and serves as artistic associate. Eric is additionally co-artistic director of the Skinner|Kirk Ensemble, which serves as a vehicle for his choreographic inventions.

Upcoming Dance Concerts

Cougarettes in Concert

Jodi Maxfield, *artistic director*

March 15–18, 7:30 p.m.

Dance Studio Theatre

166 Richards Building

\$10 at Fine Arts Ticket Office

422-4322

dancEnsemble

Pat Debenham, *artistic director*

March 24 and 25, 7:30 p.m.

Dance Studio Theatre

166 Richards Building

\$10 at Fine Arts Ticket Office

422-4322

Senior Showcase

March 30 and 31, 7:30 p.m.

Dance Studio Theatre

166 Richards Building

Free Admission

Ballroom in Concert

Lee Wakefield, *artistic director*

April 7, 7:30 p.m.

April 8, 2:00 p.m. and 7:30 p.m.

Marriott Center

\$10 evening performances

\$7 matinee at Marriott Center Ticket Office

422-2981



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Bryn Huntington
Clarinet

Senior Recital

Student of Jaren Hinckley

Assisted by
Steve Leining, *piano*

Required for the bachelor degree of music
with an emphasis in performance.

9:30 p.m.
14 March 2006
Auditorium
Karl G. Maeser Building

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PROGRAM

Sonatina for Clarinet Solo, op. 27
Tema con variazioni

Miklós Rózsa
(1907–1995)

Sonata for Clarinet in B-flat and Piano
Allegro tristamente
Romanza
Allegro con fuoco

Francis Poulenc
(1899–1963)

INTERMISSION

Sonata in F Minor for Clarinet and Piano, op. 120, no. 2
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Johannes Brahms
(1833–1897)

Clarinet Concerto No. 2 in E-flat Major
Alla Polacca

Carl Maria von Weber
(1786–1826)

This musical event is the one-hundred and thirty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brass Chamber Night

7:30 p.m.

15 March 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Rondeau	Jean-Joseph Mouret (1682–1738)
Quintet No. 1 in B-flat major, op. 5 Moderato Adagio non troppo lento Allegro moderato	Victor Ewald (1860–1935)
Contrapunctus IX Brasscraft Quintet	Johann Sebastian Bach (1685–1750)
Hosanna to the Son of David Trans. by Michael Davidson	Orlando Gibbons (1583–1625)
Stardust	Hoagy Carmichael (1899–1981) Arr. Robert Hughes
Adagio	Felix Mendelssohn (1809–1847) Arr. Will Kimball
Canzona for Trombones BYU Trombone Choir	Walter Hartley (b. 1927)

Brasscraft Quintet

Kurt Peregrine, *trumpet*

Jonathan McClung, *trumpet*

Jonathan Johnson, *horn*

Kevin Stephenson, *tenor trombone*

Jay Roberts, *bass trombone*

BYU Trombone Choir

Will Kimball, *director*

Adam Bean, *alto and tenor trombones*

Michelle Flowers, *tenor trombone*

Dallan Christenson, *tenor trombone*

Kevin Stephenson, *tenor trombone*

Sam Yamamoto, *tenor trombone*

Neil McLeod, *tenor trombone*

Danielle Rasmussen, *tenor trombone*

Joseph Hansen, *alto and tenor trombones*

Matthew Johnson, *tenor trombone*

Patience Christenson, *tenor trombone*

Elizabeth Dabczynski, *tenor trombone*

Jacob Tingen, *tenor trombone*

Dan Barrett, *bass trombone*

Zachary Crawford, *bass trombone*

Jay Roberts, *bass trombone*

Chris Lyon, *bass trombone*

This musical event is the one-hundred and forty-third performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Megan Fisher *Saxophone*

Senior Recital

Student of Ray Smith

Assisted by
Kendra Lowe, *piano*
Philip Nelson, *saxophone*

Required for the bachelor of music degree
with an emphasis in performance.

9:30 p.m.
15 March 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Aeolian Song

Warren Benson
(1924–2005)

Improvisation 1

Ryo Noda
(b. 1948)

Konzertstück

Lebhaft

Massig langsam

Lebhaft

Paul Hindemith
(1895–1963)

Sonata for Alto Saxophone

Allegro ritmico

Adagio—Bells of Liberty

Scherzo

Allegro con fuoco

Jindrich Feld
(b. 1925)

This musical event is the one-hundred and forty-fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Orpheus Winds

April Clayton, *flute*
Geraldyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

7:30 p.m.
16 March 2006
Madsen Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Serenade

Heiter bewegt

Ruhig

Schnell

Breit

Karl Pilss
(1902–1979)

Reflection

Laurence Lowe

INTERMISSION

Quintet, op. 43

Allegro ben moderato

Menuet

Praeludium—Tema con variazioni

Carl Nielsen
(1865–1931)

This musical event is the one-hundred and forty-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Suzie Stephensen

Soprano

Senior Recital

Student of Anna Braithwaite

Assisted by

Jayne Galloway, *piano*

Paul Jensen, *piano*

Martha Sargent, *oboe d'amore*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

4:30 p.m.

17 March 2006

Auditorium

Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Blute nur, du liebes Herz, from *St. Matthew Passion* Johann Sebastian Bach
Quia respexit, from *Magnificat* (1685–1750)
Ich folge dir gleichfalls, from *St. John Passion*
Martha Sargent, *oboe d'amore*

La courte paille Francis Poulenc
Le sommeil (1899–1963)
Quelle aventure!
La reine de coeur
Ba, Be, Bi, Bo, Bu
Les anges musiciens
Le carafon
Lune d'Avril

Mausfallen Sprüchlein Hugo Wolf
Auf ein altes Bild (1860–1903)
Elfenlied
Er ist's

Songs about Spring Dominick Argento
who knows if the moon's a balloon (b. 1927)
Spring is like a perhaps hand
in Just-spring
in Spring comes
when faces called flowers float out of the ground

Poor Wand'ring One, from *The Pirates of Penzance* Sir Arthur Sullivan
Song to the Moon, from *Rusalka* (1842–1900)
Antonín Dvořák
(1841–1904)
Paul Jensen, *piano*

This musical event is the one-hundred and forty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

BYU Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.

17 March 2006

de Jong Concert Hall

Harris Fine Arts Center

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PROGRAM

Overture to *La Scala di Seta*

Gioacchino Rossini
(1792–1868)

Five Variants of “Dives and Lazarus”

Ralph Vaughan Williams
(1872–1958)

Kayson Brown, *conductor*

In partial fulfillment of the requirements for a
masters of music degree in orchestral conducting.

The Birds

Ottorino Respighi
(1879–1936)

Prelude, after Bernardo Pasquini

The Dove, after Jacques de Gallot

The Hen, after Jean-Phillip Rameau

The Nightingale, after unknown 17th century English composer

The Cuckoo, after Bernardo Pasquini

INTERMISSION

Symphony No. 4 in A Major, op. 90, “Italian”

Felix Mendelssohn
(1809–1847)

Allegro vivace

Andante con moto

Con moto moderato

Saltarello

Chamber Orchestra

Violin I

Ben Chan
Aaron Ashton
Tony Perez
Tamra Davis
Carrie Rosevear
John Kovalenko
Sara Mangum
Mary Julia Wilson
Heather Rust
Mindy Davis

Violin II

Abby Hill
Gillian Campbell
Lynda James
Curtis Woodbury
Cari Green
Jessica Jenson
Bonnie Frazier
Emily Orton

Viola

Carrie Maxwell
Andrew Snow
Tally Oldroyd
Trent Frazer
Angela Miller
Eric Lew

Cello

Sharon Meilstrup
Kayson Brown
Adam Crandell
Rachel Harlos
Jennifer Chandler
Natachia Li

Bass

John Taylor
Regan Brough
Liz Rhodes

Harp

Angela Dastrup

Flute

Marianne Cutchins
Kimberly Schrader

Oboe

Alyssa Christensen
Becca Wilson

Clarinet

Susan Croft
Erin Phelps

Bassoon

Amie Reynolds
Katie Smith

Horn

Robbie Davis
Lucy Hall

Trumpet

Jason Bergman
Randy Lee

Timpani/Percussion

Nate Watson

This musical event is the one-hundred and forty-sixth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Jami Frogley *Oboe*

Junior Recital

Student of
Geraldyn Giovannetti

Assisted by
Amalie Wickes, *piano*

Required for the bachelor of music degree with an emphasis in performance.

3:30 p.m.
18 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonate in G Minor

Adagio

Allegro

Vivace

Carl Philipp Emanuel Bach

(1714–1788)

Fantaisie Pastorale, op. 37

Eugene Bozza

(1905–1991)

INTERMISSION

Sonate (1938)

Munter

Sehr langsam–Lebhaft–Sehr langsam–Wieder lebhaft

Paul Hindemith

(1895–1963)

Three Pieces

Chansonette

Orientale

A La Campagne

Hamilton Harty

(1879–1941)

This musical event is the one-hundred and fifty-second performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Alicia Christensen

Flute

5:30 p.m.

18 March 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Sonata in E Minor, BWV 1034

Adagio ma non tanto

Allegro

Andante

Allegro

Johann Sebastian Bach

(1685–1750)

Three American Pieces

Early Song

Dedication

Composer's Holiday

Lukas Foss

(b. 1922)

INTERMISSION

Sonatine

Pierre Sancan

(b. 1916)

Kokopelli

Katherine Hoover

(b. 1937)

Fantaisie sur le Freischütz

Paul Taffanel

(1844–1908)

This musical event is the one-hundred and forty-ninth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Emily Suzanne Duke *Soprano*

Student of Clayne Robison

Benjamin Boster *Baritone*

Student of J. Arden Hopkin

Junior Recital

Required for the bachelor of music degree with
an emphasis in vocal performance.

Assisted by
Jennifer Boster

7:30 p.m.
18 March 2006
Auditorium
Karl G. Maeser Building

PROGRAM

Gruß, from *Sechs zweistimmige Lieder*, op. 63 Felix Mendelssohn
(1809–1847)

Emily Duke and Benjamin Boster

Meine Liebe ist grün, from *Lieder und Gesänge*, op. 63 Johannes Brahms
Sonntag, from *Fünf Lieder*, op. 47 (1833–1897)

Benjamin Boster

Loreley (1843) Clara Schumann
(1819–1896)

Als die alte Mutter, from *Zigeunermelodien*, op. 55 Antonín Dvořák
(1841–1904)

Les berceaux, op. 23, no. 1 Gabriel Fauré
(1845–1924)

Emily Duke

Mandoline, from *Cinq Mélodies de Venise*, op. 58 Gabriel Fauré
Bonjour, Suzon! (1872) Léo Delibes
(1856–1891)

Benjamin Boster

Las fuentecitas del parque, from *Canto a Sevilla*, op. 37 Joaquín Turina
(1882–1949)

Júrame (1928) María Grever
(1885–1951)

Porgi, amor, from *Le nozze di Figaro* Wolfgang Amadeus Mozart
(1756–1791)

Emily Duke

Non più andrai, from *Le nozze di Figaro*
Quia fecit, from *Magnificat*, BWV 243

Benjamin Boster

Wolfgang Amadeus Mozart
Johann Sebastian Bach
(1685–1750)

Shepherd ! Thy Demeanor Vary
Wishing You Were Somehow Here Again,
from *Phantom of the Opera*
I Stand All Amazed

Emily Duke

Thomas Brown
Arr. H. Lane Wilson
Andrew Lloyd Webber
(b. 1948)
Charles H. Gabriel
(1856–1932)
Arr. Robert L. Rowberry

The Bonnie Earl of Murray (1921)

The Inn

Benjamin Boster

Ivor Gurney
(1890–1937)
Francis Tovey
(1883–1964)

Great Day

Emily Duke and Benjamin Boster

Traditional
Arr. Joseph M. Martin

This musical event is the one-hundred and fifty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

BYU Concert Choir

Rosalind Hall, *conductor*

7:30 p.m.

18 March 2006

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

A Prayer of the Middle Ages

Howard Hansen
(1896–1981)

We declare unto all the ages as the greatest marvel,
Ere there were hills and trees or the mighty ocean;
Ere the sunlight shone forth or the moon cast its beams,
When naught was from end to end,
There wert Thou, O God, Thou almighty God.
From time unknown to time unknown, Eternal God,
Thou almighty God, Thou who madest Heaven and Earth,
Give through Thy holy blessing faith unending,
Give to us wisdom, prudence and strength,
That Thy will we may do. Amen.

Sing We Merrily unto God Our Strength

Sydney Campbell
(1909–1974)

Sing we merrily unto God our strength;
Make a cheerful noise unto the God of Jacob.
Take the psalm, bring hither the tabret, the merry harp with the lute.
Blow up the trumpet in the new moon, even in the time appointed,
And upon our solemn feast day.
For this was made a statute for Israel and a law of the God of Jacob.
Alleluya.

Three Sacred Texts

Cherubic Hymn

Serge Rachmaninoff
(1873–1943)

See those winged angels,
Softly they appear to us,
And the life bestowing godhead,
Our thrice holy song do we raise to Thee,
Thus singing praises to Thee let us lay aside all our earthly cares.

And let all creation extol Thee,
With the angelic host we praise Thy glory everlasting. Alleluia.
—from the *Liturgy of St. John Chrysostom*

Gloria, from *Missa brevis*

Richard Rodney Bennett
(b. 1936)

Glory to God in the highest,
and on earth peace to all those of good will.
We praise Thee. We bless Thee. We worship Thee. We glorify Thee.
We give thanks to Thee according to Thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only Begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy upon us.
For Thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.

Caelos ascendit

Michael Waldenby
(b. 1953)

Alleluia, Jesus Christ,
the King of glory ascended into heaven today
In this great triumph, let us give thanks and praise God.
Alleluia!

Five Hebrew Love Songs

Eric Whitacre
(b. 1970)

I. Temuná (A Picture)

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. Kala, Kallá (Light Bride)

Light bride
She is all mine,
And lightly
She will kiss me!

III. Lárov (Mostly)

"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
and only one centimeter was left between us."

IV. Ézeg shéleg! (What Snow!)

What snow!
Like little dreams
Falling from the sky.

V. Rakút (Tenderness)

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

BYU Honors String Quartet
Mary Julia Wilson, Fidel Perez, *violin*
Caroline Maxwell, *viola*
Sharon Meilstrup, *cello*

INTERMISSION

Three African American Questions

Didn't My Lord Deliver Daniel?

Arr. Bob Burrows

Is There Anybody Here?

Arr. Alice Parker

Ain't That Good News?

Arr. Mark Hayes

Dances to Life

Mack Wilberg

I. Wonder

(b. 1955)

From wat'ry, dark, round cradle out
Pulled high, you dangle, look about.
One slap—you dance and sing and shout
And wonder . . .

One breath—four limbs spring out in space
Swing up and down and pound in place.
How far this monumental race,
You wonder?

One blink—bright planets racing by
Collide mere inches from your eye.
What more than sunbeams fill this sky,
You wonder?

One foot steps out, all fours go down,
Then up and tearing all around.
Has any king more power found,
You wonder?

One hand flings out to meet a stair,
Before you hit you're in the air.
Who is this giant always there,
You wonder?

One hurt, and two, and growing fast,
The bruises fade into the past.
Will anything about you last,
You wonder?

One heart that beats life's steady drum
Takes hurts and hands and feet in sum,
And makes of them what you become—
So wonder . . .

That life's old dance will never end—
You're young, you're old, you're young again.
So turn and leap and spin and bend
And wonder!

II. Here I Stand

Here I stand—leaves circling to the ground.
Autumn wind is life, and all around
Where soft buds once held tight,
Brittle wings commence a lively flight.
Turn and spin, lift and sail,
All creation thrive in this fierce gale.
Catch my coat; lift me, too.
Bury me in skies of winter blue.

Here I sit—the candle to its end,
Yet the flame leaps high as darkness rends
Round the dance, crackling fast,
Heedless of the grace of youth long past.
Jump and lean, flicker on,
Drip out aged wax until it's gone.
Burn on bright, burn on true,
Burn till I remain as morning dew.

Here I lay—fast sweeping in at tide
Flows the dance of life on ev'ry side.
Clasping hands, pressing in,
All my kith becoming all my kin!
Dancing on, taking flight,
Here, in my beloveds' tender sight.
On we dance, through the night.
Till the dawn surpasses candle light.

III. If Clarions Sound

If clarions sound and night gives way
And there's but one bright final day,
Will shining rays break through a cloud
Majestic, glorious, and proud?

Or will the night retreat with grace
Around the world and into space,
As gentle dawn where sky meets sea
Illumines all eternity?

Or will the vault of heaven rend
As blazing meteors descend,
Until Empedoclean fire
Makes earth a gleaming crystal pyre?

Or will the spark of life we share
Shine forth more lively, bright, and fair,
Till from all weariness set free,
We're given eyes to fin'ly see . . .

The dance of life that filled past days—
The simple steps, the roundelays—
These are the shining rays, the dawn,
The fire that leads us on and on.

Then come, O come, the clarions sound.
In this new day, all circle round
And with one voice this song implore—
"Come dance to life forever more!"

—David Warner

Jared Oaks, Carric Smolnik, *piano*
Jared Morris, Jed Blodgett, Nathan Watson, *percussion*

Concert Choir
 Rosalind Hall, *conductor*
 Carrie Smolnik, *graduate assistant*

Soprano	Alto	Tenor	Bass
Rachel Borup	Jessica Anderson*	Joshua Bishop	Sterling Anderson
Heidi Butler	Lori Bikhazi	Joseph Castleton	David Baker
Sarah Hachtman	Bridgette Brinkerhoff	Joel Crane	Andrew Bankhead
Kalli Hansen	Brooke Corbridge	Jonathan Duncan	David Beckstead
Emily Lawrence	Amy Fitzgerald	Benjamin Gardner	Stewart Campbell
Brianne Lindsay	Angela Higbee	Anthony Gardner*	James Cragan
Deanna Lunt*	Melissa Jensen	Chris Hathaway	Eric Davis
Rachel McCune	Erin Lindsley	Andrew Hill	Jonathan Gardea
Angela Nelson	Megan Malouf	Bryson Jones	Jeremy Goodson
Hillary Neubert	Cindy Meakin	Christopher Lewis	Vaughn Harris
Cathy Oldroyd	Lena Noble	Kevin McMurtrey	Mark Henderson
Mary Porter	Alicia Packer	Juan Pereira	Stephen Holden
Julie Rappleye	Ryann Payne*	Benjamin Peterson	Todd Horne
Megan Richey	Heather Perkins	David Sauer	Christopher Jewkes
Anna Snyder	Valerie Perkins	David Segrera	Steven Kay
Amber Thomas	Miriam Pollard	Michael Sharp*	Bradley Layton
Holly Tippetts	Melanie Price	Robert Swenson	Eli Morey
Shaunel Watts	Emily Rasmussen		Kip Nelson
Jennifer Weiss	Michelle Samuelsen		Jared Oaks
	Arisa Sánchez		Brendon Owens
	Gina Shumway		Chad Poulter
	Bethany Smith		Lee Ragsdale
	Christy Smith		Zachary Roeling
	Whitney Stephens		Matthew Scott
	Tiffani Stevenson		Peter Shirts*
	Tiffany Stoddard		Carrie Smolnik*
	Cherie Swann		Benjamin Snow
	Alexandra Wink		Brady Toone
			James Van Heel

* section leader

Officers

Julie Rappleye, *president*
 Bradley Layton, *treasurer/public relations*
 Brady Toone, *social chair*
 Bridgette Brinkerhoff, *historian*
 Sarah Hachtman, *chaplain*
 Holly Tippetts, Mark Henderson, *dress chairs*
 Heidi Butler, *attendance*



BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Bach Organ Recital

Douglas E. Bush
Organ

Faculty Recital

Music of Johann Sebastian Bach
(21 March 1685–28 July 1750)
Commemorating his 321st Birthday

7:30 p.m.
21 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Toccata in D Minor, BWV 565

Allein Gott in der Höh' sei Ehr', BWV 711
Liebster Jesu, wir sind hier, BWV 731

Prelude and Fugue in A Major, BWV 536

Herzlich tut mich verlangen, BWV 727
Herr Jesu Christ, dich zu uns wend, BWV 632

Fugue in C Major
Fuga sopra il Magnificat, BWV 733
Contrapunctus I, BWV 1080

Pastorale, BWV 590

Trio super: Herr Jesu Christ, dich zu uns wend, BWV 655

Prelude and Fugue in G Major, BWV 541

Wenn wir in höchsten Nöten sein, BWV 668

This musical event is the XXXX performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Janina Asciuto
Piano

Senior Recital

Student of Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
24 March 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonata in E-flat Major, op. 31, no. 3

Allegro

Scherzo: Allegretto vivace

Menuetto – Trio

Presto con fuoco

Ludwig van Beethoven
(1770–1827)

Davidsbündlertänze, op. 6

Lebhaft

Innig

Mit Humor

Ungeduldig

Einfach

Sehr rasch

Nicht Schnell

Frisch

Lebhaft

Balladenmäß. Sehr rasch

Einfach

Mit Humor

Wild und lustig

Zart und singend

Frisch

Mit gutem Humor – Trio

Wie aus der Ferne

Nicht schnell

Robert Schumann
(1810–1856)

Etude XI–pour les Arpegès composés

Etude XII–pour les accords

Claude Debussy
(1862–1918)

This musical event is the one-hundred and sixty-third performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Heidi Webster

Senior Recital

Assisted by

Mike Leavitt, *piano/keyboard*

Andrew Maxfield, *piano*

Matt Nielson, *percussion*

Spencer Harrison, *lead guitar*

Rob Whalen, *guitar*

Ross Boothe, *bass*

Jon Bullough, *congos*

Aaron Ashton, *violin*

Annalece Boothe and Lori Baird, *vocals*

Jason Graham, *sound engineer*

Required for the Bachelor of Music Degree
with an Emphasis in Media Music

7:30 p.m.

24 March 2006

Auditorium

Karl G. Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Change In Me	Annalece Boothe and Lori Baird, <i>vocals</i>	Heidi Webster
I Wanna Be	Spencer Harrison, <i>vocals</i>	Heidi Webster
Everything But Me		Heidi Webster
Coming Home		Heidi Webster
Still Hurting The Musical, The Last Five Years		Jason Robert Brown
The Prayer	David Foster & Carole Bayer Sager Duet with Alan Sackett	
Alto's Lament		Marcy Heisler & Zina Goldrich
Through With You	Heidi Webster & Jarrett Burns Arr. Andrew Maxfield Duet with Jarrett Burns	
Summertime		George Gershwin Arr. David Foster/Ross Boothe

This musical event is the one-hundred and sixty-second performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

**BRIGHAM YOUNG
UNIVERSITY**



SINGERS

CONDUCTED BY RONALD STAHELI

7:30 p.m.

24 March 2006

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Three Recent Settings of Old Latin Texts

Salus aeterna

Gabriel Jackson
(b. 1962)

Eternal Savior, unfailing life of the world, everlasting light and truly our redemption, grieving for the ages doomed to perish by the power of the temptor, while not forsaking the heights, thou didst come down to the depths by thy own mercifulness.

Swiftly, by thy uncompelled grace assuming human form, thou didst bring salvation to all that was earthly and lost, bringing joy to the world.

O Christ, cleanse our souls and bodies that we may inhabit dwellings of light.

By thy first advent forgive us, and in the second set us free, so that, when the great light has dawned, thou wilt judge all things, so that, clothed in the raiment of incorruption, we may follow swiftly wherever thy footsteps will lead.

—Anonymous, 11th century

Verbum supernum prodiens

Damijan Močnik
(b. 1967)

The supernal Word, who was sent forth from the Father, was born to rescue the world. Illumine now our hearts, and consume with Thy love our hearing and praising, that we may be affected at length by its quickening. Praise, honor, strength, and glory to the Father, the Son, and to the Holy Ghost.

—Thomas Aquinas

Ave verum corpus

Colin Mawby
(b. 1936)

Hail, true being, born of the Virgin Mary,
Who truly suffered and was sacrificed on the cross for mankind.
Whose side was pierced, whence flowed water and blood:
Be for us a foretaste of heaven in our examining.
O Jesus sweet, O Jesus pure,
O Jesus, Son of the Father.

—Anonymous, 14th century

Teach me, O Lord.
Blessed are they that keep His testimony.
Blessed are those whose way is blameless.
Blessed are those who walk in the way of the Lord.

Teach me, O Lord, the way of Thy statutes;
And I shall keep it unto the end.
And I will praise Thee with uprightness of heart.
Incline my heart unto Thy statutes.
Make me to go in the path, O Lord,
For Thy word is my salvation,
And Thy law is my delight.

My soul melteth away for sorrow.
O Lord, how I long for Thy word.
For Thy word is my song within the house of my pilgrimage.
Teach me, O Lord, for I am a stranger.
Stablish Thy word unto Thy servants;
Quicken Thou me in Thy way.
Make Thy face to shine upon Thy servant;
Give me understanding, and I will keep Thy commandments.
Let my supplication come before Thee;
For in Thy law do I delight.
Open Thou mine eyes that I may behold the wonders of Thy hand.
Let my soul live, and it shall praise Thee.

My soul languishes for Thy salvation;
Yet I do not forget Thy word.
O let my cry come near before Thee.
Consider how I love Thy word.
Great peace have those who love Thy law.
Deliver me from man's oppression.
Thy word is true from the beginning,
And every one endures forever.
[Alleluia]

Rachel Cox, *soprano*, Charity Murdock, *alto*,
B. J. Cox, *tenor*, Benjamin Boster, *bass*

Thinking of Home

The Wintry Day Descending to Its Close

Edward P. Kimball
(1882-1937)

The wintry day, descending to its close,
Invites all wearied nature to repose,
And shades of night are falling dense and fast,
Like sable curtains closing o'er the past.
Pale through the gloom the newly fallen snow
Wraps in a shroud the silent earth below
As tho 'twere mercy's hand had spread the pall,
A symbol of forgiveness unto all.

I cannot go to rest but linger still
In meditation at my window sill.
While, like the twinkling stars in heaven's dome,
Come one by one sweet memories of home.
And wouldst thou ask me where my fancy roves
To reproduce the happy scenes it loves,
Where hope and memory together dwell
And paint the pictured beauties that I tell?

The wilderness, that naught before would yield,
Is now become a fertile, fruitful field.
Where roamed at will the fearless Indian band,
The templed cities of the Saints now stand.
And sweet religion in its purity
Invites all men to its security.
There is my home, the spot I love so well,
Whose worth and beauty pen nor tongue can tell.

—Orson F. Whitney

Home

Matthew Hindson
(b. 1968)

In my home,
In my world
There is a closeness,
a familiarity, a quiet—
never to be lost or taken for granted.

My home,
My world,
Is created of love, built on trust,
developed through sensitivity,
compassion and patience.
It is that which sustains me.

In my home,
In my world,
I am offered safety and honesty,
bringing me the freedom
of expression to be who I am.

In my home,
In my world,
I can reach out, and
my life is touched by others.

—Laurie Freibert

Folk Songs of the World

Sing, Sing (Ireland)

Arr. Alice Parker

Bruremarsj fra Østerdalen (Norway)

Arr. Per H. Indrehus

Jacob Malczyk, *conductor*

Mamayog Akun (Philippines)

Arr. Fabian Obispo

Bryson Mortenson, *conductor*

Shenandoah

Arr. by Ken Berg

Tim Workman, *conductor*

Fünf Gesänge, op. 104

Johannes Brahms
(1833–1897)

Verlorene Jugend

They raged on the mountains and stormed around the forest. Days of my youth, where have they gone so soon? Youth, precious youth, has fled away. O sweet youth, how careless I was!

I lost you, unfortunately, like a stone someone tosses away into the torrent. Even though the stone may turn around in the deep stream, I know that youth does not do the same.

Nachtwache I

Soft music of my heart, awakened by the breath of love, whisper to the ear that opens to you, or the loving heart. And if none should open, let a night wind bear you, sighing, back into mine.

Two Anthems for the 21st Century

Love Divine

Howard Goodall
(b. 1958)

Love Divine, all loves excelling,
Joy of heaven, to earth come down,
Fix in us Thy humble dwelling,
All thy faithful mercies crown.

Jesus, Thou art all compassion,
Pure unbounded love Thou art;
Visit us with Thy salvation,
Enter every trembling heart.

Breathe, O breathe Thy loving Spirit
Into every troubled breast,
Let us all in Thee inherit,
Let us find that second rest:

Take away the desire for sinning,
Alpha and Omega be,
End of faith as its beginning,
Set our hearts at liberty.

Come, Almighty to deliver,
Let us all Thy life receive;
Suddenly return, and never,
Never more Thy temples leave.

Thee we would be always blessing,
Serve thee as Thy hosts above;
Pray, and praise Thee, without ceasing,
Glory in Thy perfect love.

Finish then Thy new creation:
Pure and spotless let us be;
Let us see Thy great salvation,
Perfectly restored in Thee;

Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before Thee,
Lost in wonder, love, and praise!

—Charles Wesley

Jubilant Praise

Mark Hayes
(b. 1953)



BYU Singers

Ronald Staheli, *conductor*

Soprano I

Rachel Cox*
Stacy LeSueur
Rebecca Whale
Laura Workman

Alto I

Emily Duke
Charity Murdock
Sarah Nowland*
Christina Scow
Saralyn Workman

Tenor I

B. J. Cox
Carl Pantle*
Rich Smith
Tim Workman

Bass I

Justin Bills
Ben Boster
Jacob Malczyk*
Forrest Pixton
Dan Workman

Soprano II

Lindsay Oldroyd*
Christiane Swenson
Rebecca Warthen
Emily Workman

Alto II

Ashley Bair
Arly Evensen
Taryn Heller*
Leanna Pink
Lillian Talmage
Elaina Wettlaufer
Melissa Wettlaufer

Tenor II

Nicholas Bishop
William Hall
Matthew Martin
Andrew Wheelwright*

Bass II

John Bonner
Matthew Gee
Joshua Hendryx
Shayne Holmes
Brian Monson
Bryson Mortensen*
Daniel Robertson

*section leader

Arly Evensen, *president*
Brian Monson, *vice president*
Ashley Bair, *secretary*
Emily Workman, *treasurer*
John Bonner, *publicity*

Christina Scow, *historian*
Elaina Wettlaufer and
Ben Boster, *social chairs*
Laura Workman and
Joshua Hendryx, *dress chairs*

Women's Chorus

Tuesday, March 28, 7:30 p.m.
de Jong Concert Hall

The Music of J. S. Bach, Piazzolla, and Siebelius

including selections from Bach's

Christmas Oratorio, St. Matthew Passion, and Easter Oratorio

BYU Singers, Concert Choir,

Chamber Orchestra, and Philharmonic Orchestra

Friday and Saturday, April 14 and 15, 7:30 p.m.

de Jong Concert Hall

Tickets to each performance \$9 (\$3 off with BYU or student ID)

Fine Arts Ticket Office, (801) 422-4322

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Regan Brough

Bass

Senior Recital

Student of Eric Hansen

Assisted by
Kendra Lowe, *piano*

Required for the Bachelor Degree of Music
with an Emphasis in Performance.

12:30 p.m.
25 March 2006
Auditorium
Museum of Art

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PROGRAM

Raymondo Bassmondo
(American Premiere)

Jacek Niedziela
(b. 1963)

Suite No. 3 for Solo Violincello in C Major, BWV 1009 Johann Sebastian Bach
Sarabande (1685–1750)
Bourrée
Gigue

Elégie for Violincello, op. 24

Gabriel Fauré
(1845–1924)

Intermezzo, op. 9, no. 1

Reinhold Glière
(1874–1956)

Sonata No. 2 in E minor, op. 6
Con fuoco
Andante cantabile
Allegro energico
Allegro appassionato

Adolf Misek
(1875–1955)

Variations on F. Chopins's Grand Valse Brilliante
in E-flat Major (American Premiere)

Jacek Niedziela

This musical event is the one-hundred and sixty-ninth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Shizuka Matsuzaki
Euphonium

Junior Recital

Student of Steve Call

Assisted by

Robin Hancock, *piano*

Steve Call, *tuba*

Joseph Belliston, *euphonium*

Aaron Southerland, *tuba*

3:30 p.m.

25 March 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Fantasia

Gordon Jacob
(1895–1984)

The Swan

Camille Saint Saens
(1835–1921)
Arr. Leonard Falcone

Robin Hancock, *piano*

Sleeping Tuba Waltz

Piotr Tchaikovsky
(1840–1893)
Arr. John Fletcher

Joseph Belliston, *euphonium*
Steve Call, Aaron Southerland, *tuba*

Three Short Pieces

Albert Gower
(b. 1935)

Aubade

Philip Sparke
(b.1951)

Robin Hancock, *piano*

This musical event is the one-hundred and sixty-fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Laura Workman
Soprano

Senior recital

Student of J. Arden Hopkin

Assisted by
Sarah Nowland

**Required for the Bachelor of Music Degree
with an Emphasis in Performance**

**5:30 p.m.
25 March 2006
Madsen Recital Hall
Harris Fine Arts Center**

PROGRAM

Oh! Had I Jubal's Lyre, from *Joshua*

Georg Friedrich Händel
(1685–1759)

Gruß, op. 19, no. 5

Felix Mendelssohn-Bartholdy
(1809–1847)

Liebe schwärmt auf allen Wegen, D. 239, no. 6

Franz Peter Schubert
(1797–1828)

Selige Nacht

Joseph Marx
(1882–1964)

Mandoline

Claude Achille Debussy
(1862–1918)

L'heure exquise

Reynaldo Hahn
(1875–1947)

Selections from *Chants d'Auvergne*

Joseph Canteloube
(1879–1957)

Malurous qu'o uno fenno

Baïlèro

Cantares, No. 3, from *Poema en Forma de Canciones*

Joaquín Turina
(1882–1949)

Del cabello más sutil

Fernando J. Obradors
(1897–1945)

Chi il bel sogno di Doretta, from *La Rondine*

Giacomo Puccini
(1858–1924)

Steal Me, Sweet Thief, from *Old Maid and the Thief*

Gian Carlo Menotti
(b. 1911)

Lonely House, from *Street Scene*

Kurt Weill
(1900–1950)

I Had Myself a True Love, from *St. Louis Woman*

Harold Arlen
(1905–1986)

A Ship without a Sail, from *Heads Up!*

Richard Rogers
(1902–1979)

Gimme, gimme, from *Thoroughly Modern Millie*

Jeanine Tesori
(b. 1961)

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performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Brian Mathias
Organ

Recital

Student of Don Cook

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
25 March 2006
Libby Gardner Hall
University of Utah

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PROGRAM

Carillon, from 7 pieces, op. 27

Marcel Dupré
(1886–1971)

The Peace may be exchanged, from
Rubrics: A Liturgical Suite for Organ

Dan Locklair
(b. 1949)

Passacaglia and Fugue in C Minor, BWV 582

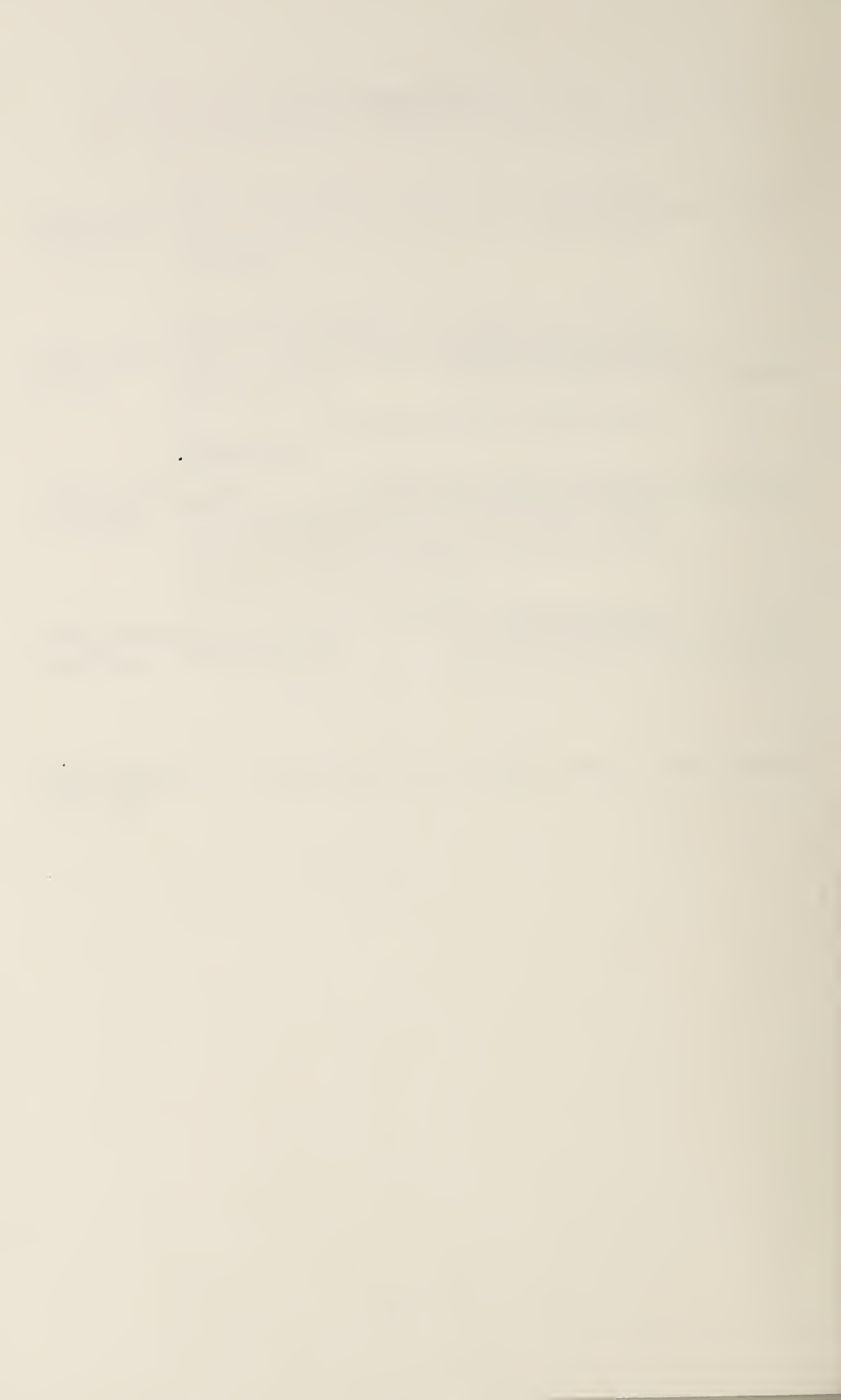
Johann Sebastian Bach
(1685–1750)

The Reed Grown Waters, from
7 Pastels from the Lake of Constance

Sigfrid Karg-Elert
(1877–1933)

Prélude, adagio et choral varié sur le 'Veni Creator', op.4

Maurice Duruflé
(1902–1984)





BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Harp Tangos and the Light of the Silent Stars

BYU Harp Ensemble

Anamae Anderson, *artistic director*

BYU Ballroom Dance

Company Solosits

University of Utah Singers

Brady R. Allred, *conductor*

7:30 p.m.

25 March 2006

de Jong Concert Hall

Harris Fine Arts Center

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PROGRAM

Pizzicato—Polka

Johann Strauss II
(1825–1899)

Josef Strauss
(1827–1870)

Arr. Aristid von Würtzler

LeAnne Bennion, Cathryn Randall, Micci Sumsion, Abigail Webb, *harp*

Italian Polka

Serge Rachmaninoff
(1873–1943)

Arr. Mikhail Mtchedelov

Angela Doxey, Margrethe Hassell, Jasmine Low, Melissa Mitchell,
Emily Powell, Amy Sonntag, Elsie Theurer, *harp*

Anitras Tanz, from *Peer Gynt Suite, No. 1*

Edvard Grieg
(1843–1907)

Spencer Bingham, Carrie Cook, Natalie Crossley, Maggie Hansen,
Margrethe Hassell, Cynthia Lew, Jasmine Low, Laura Richards,
Ashli Sharp, Amy Sonntag, Stephanie Sonntag, Elsie Theurer, *harp*

Palomita Blanca (Little White Dove)

Anselmo Aieta
(1896–1964)

Arr. Pablo Motta

LeAnne Bennion, Lauren Clough, Tess Epperson, Kristen Holt,
Cathryn Randall, Kate Sonne, Micci Sumsion, Elsie Theurer,
Alisha Tuttle, Abigail Webb, *harp*
Judd Gines and Betsy Passmore, *dancers*

Milonga de mis Amores

Pedro Laurenz
(1902–1972)

Arr. Pablo Motta

LeAnne Bennion, Spencer Bingham, Lauren Clough, Maggie Hansen,
Kristen Holt, Marybeth Lathen, Cynthia Lew, Emily Powell,
Cathryn Randall, Kate Sonne, Alisha Tuttle, Abigail Webb, *harp*

Oblivion

Astor Pantaleón Piazzolla
(1921–1992)

Arr. Pablo Motta

Spencer Bingham, Carrie Cook, Natalie Crossley, Angela Doxey,
Maggie Hansen, Margrethe Hassell, Jasmine Low, Melissa Mitchell,
Emily Powell, Laura Richards, Ashli Sharp, Stephanie Sonntag, *harp*
Emron Grover and Natalie Wakefield, *dancers*

Desde el Alma (From the Soul)

Rosita Melo
(1897–1981)

Arr. Mary Kay Waddington

Angela Doxey, Kristen Holt, Marybeth Lathen, Cynthia Lew,
Carolyn Lund, Cathryn Randall, Amy Sonntag,
Micci Sumsion, Gwen Weixler, *harp*

Gallo Ciego (Blind Rooster)

Agustin Bardi
(1884–1941)

Arr. Mary Kay Waddington

Laura Allen, Carolyn Berg, Angela Dastrup, Tess Epperson,
Cathryn Knoles, Carolyn Lund, Abigail Webb,
Malerie Weed, Gwen Weixler, *harp*
Judd Gines and Betsy Passmore, *dancers*

—INTERMISSION—

¡Ah, El Novio No Quere Dinero!

15th Century Sephardic Song
Arr. Mack Wilberg

A Boy and a Girl

Eric Whitacre
(b. 1970)

El Hambo

Jaakko Mäntyjärvi
(b. 1963)

University of Utah Singers
Brady R. Allred, *conductor*

Sereno (Serenity)

After so much
fog
one
by one
the stars
reveal themselves

I breathe
the freshness
that the sky's color
leaves me

In myself
I recognize
a fleeting image

Caught
in an immortal cycle

—Giuseppe Ungaretti

Seme (Seed)

Trees of shadows,
islands shipwrecked in vast waters,
ailing night,
upon the earth that is born:

The sound of wings
of a cloud that opens
upon my heart:
No thing dies,
that in me does not live.

You see me: so lite I am made,
so inside of things
that I walk among the heavens;

That when you desire
in seed you throw me
already tired of the weight that sleeps.

—Salvatore Quasimodo

Fulmine (Lightning)

Of that whole dark tumult,
of that whole sour storm,
the only thing that remains is a
sweet sigh
in the damp evening.
Oh tired pain, rest!
The darkest cloud of the day
is the one I see the rosiest
in the last evening.
The day was full of thunder;
but now the stars will come,
the silent stars.

—Giovanni Pascoli, from *Canti di Castelvecchio*

Inno (Hymn)

Glory to the stars shining in the sky
Glory to the miracle of liberation
Glory to the miracle of recovery
Glory to the miracle of life.

—Valeri Kikta

University of Utah Singers

Brady R. Allred, *conductor*

Alisa Thomason, *soprano* and Tyler Nelson, *tenor*

Laura Allen, LeAnne Bennion, Carolyn Berg, Angela Dastrup,
Kristen Holt, Cathryn Knoles, Marybeth Lathen, Carolyn Lund,
Cathryn Randall, Abigail Webb, Malerie Weed, Gwen Weixler, *harp*

Program Notes

The first three pieces on this evening's program are selections from a generous donation acquired from the New York Harp Ensemble. Also featured are five tango pieces which were arranged for and premiered by a Suzuki student harp ensemble at the Ninth World Harp Congress held in Dublin, Ireland, in July 2005.

***La luce delle tacite stelle*, by Valeri Kikta**

The oratorio for soprano, tenor, mixed choir and orchestra of harps was commissioned by Victor Salvi and written in 1999. The oratorio consists of four sections: the first three sections are inspired by the words of Italian poets, all interested in the theme that humans are mere mortals caught in the eternal circle of life. The oratorio ends with a masterful Gloria in which the harps and the voices all join together to praise the heavens.

Sereno (Serenity)

The opening Canto poem speaks of the serenity that the poet finds when he awakens to understand that he is a fleeting image in the immortal circle of life.

Seme (Seed)

From the beginning of time, when the earth was emerging from the sea, the circle of life is evident: how everything carries on through time, how nature dies momentarily only to remerge in another form, and how every seed carries the history of the world inside it.

Fulmine (Lightning)

After a terrible thunderstorm peace returns to earth as the silent stars emerge in the sky.

Inno (Hymn)

Inno is a Gloria sung to the heavens, giving glory to the miracles of the human soul.

BYU Harp Ensemble, founded in 1997 by former Brigham Young University harp professor ShruDeLi Ownbey, is one of the largest of its kind in the United States. One of its purposes is to give the students an opportunity to perform and gain experience in a group setting. The thirty-two member ensemble is now directed by Anamae Anderson. The ensemble brings together harpists of fresh talent from sixteen different states and eighteen different majors. Since its founding the ensemble has performed each semester, including two previous stage productions in conjunction with the BYU danceEnsemble, *Spice in the Mix* (2001), and *Harps in Motion* (2003).

Drawing from materials in the International Harp Archives, established at Brigham Young University in 1994, members of the BYU Harp Ensemble have the unique opportunity to perform rare, lesser-known works arranged for the harp. The International Harp Archives contain perhaps the largest collection of harp materials in the world. This collection includes the archives of the World Harp Congress, the American Harp Society, and personal collections from many individual harpists.

The BYU Harp Ensemble has previously performed arrangements from the donations of Stanley Chaloupka, Henriette Renié, and the New York Harp Ensemble. Recordings of the BYU Harp Ensemble, available through the International Harp Archives, have been featured at music teacher conferences and are being used as models for harp teachers across the nation in setting up harp ensemble programs privately and through the school system.

Anamae Anderson, *director*, has been playing the harp since the age of nine. As a student she performed with a delegation of Suzuki harp students at the Pan-Pacific Suzuki Conference in Sydney, Australia (1994), the Sixth World Harp Congress in Tacoma, WA (1996), and the Seventh World Harp Congress in Prague, Czech Republic (1999). In 2003 she received her bachelor of music degree in harp performance from Brigham Young University. As an undergraduate student she performed with the BYU Harp Ensemble and assisted ShruDeLi Ownbey. She worked as a research assistant in the International Harp Archives and was curator for the exhibit Master Harpists of the Twentieth Century, showcased in the Harold B. Lee Library Special Collections at BYU in 2003.

Since graduation Ms. Anderson has continued her involvement in the harp community. As a conference planner for Lyon & Healy West, she organized the 2004 International Jazz and Pop Harpfest and the First International Harp Gathering in 2005. She is active in the local chapter of the Suzuki Association and has been teaching harp students through the Suzuki method for the past ten years. Ms. Anderson was appointed director of the BYU Harp Ensemble in August 2005.

Judd Gines, Betsy Passmore, Emron Grover, and Natalie Wakefield, are members of the prestigious BYU Ballroom Dance Company. They have performed with the team throughout the United States, Europe, and the South Pacific. In 2004 they competed and won with the team at the British Open Ballroom Dance Competition in Blackpool, England.

Judd Gines and Betsy Passmore are the current and two-times United States National Amateur American Smooth Champions. They have also held the United States National Youth Standard and Ten-dance Titles.

Emron Grover and Natalie Wakefield are the current BYU Dancesport Amateur Latin Champions. They are also one of the top eight latin dance couples in the United States.

University of Utah Singers recently returned from a triumphant concert tour of France, the Netherlands, Germany, and Italy. They were the Grand Prize Winners of the 2005 Florilège Vocal de Tours International Choir Competition and were also featured on French National Television at the Nancy International Choir Festival in Nancy, France. They recently released a CD of American folk music called *Home on the Range*. This May/June they will travel to Europe again to perform throughout France and Spain and to compete in the European Grand Prix International Choir Competition in Tolosa, Spain.

The University of Utah Singers have been featured at the Inauguration Ceremony for Governor Olene Walker, the 2004 Opening Session of the Utah State Senate, and were selected by the Barlow Endowment for Music Composition to premiere a major new work for a cappella choir in 2006 as part of an international performing consortium of choirs which includes Vocal Essence (Philip Brunelle, *conductor*) and the BBC Singers (Stephen Cleobury, *conductor*). They have collaborated with the 23rd Army Band, the Utah Philharmonia, the University of Utah Wind Ensemble, A Cappella Choir and Women's Choir, and with the BYU Singers and Concert Choir. The University Singers are regularly featured in concerts at Libby Gardner Concert Hall and have performed in the Salt Lake Tabernacle and the Assembly Hall on Temple Square. They have previously recorded three compact disc recordings entitled *I Thank You God for Most This Amazing Day*, *Christmas Morn*, and *A Jubilant Song*. They have recently been invited to perform at the Western Division Convention of the American Choral Directors Association and the National Convention of the Music Educators National Conference.

Brady R. Allred, *conductor*, is the director of choral conducting at the University of Utah in Salt Lake City and artistic director of the Utah Choral Artists. Dr. Brady R. Allred has developed "an international reputation for excellence." Under his energetic leadership, Dr. Allred's choirs have completed six international tours of Europe, including thirteen countries, and a concert tour of Canada. Honors he has received include Grand Prize at the Florilège Vocal de Tours International Choir Competition, Tours, France and First Prize at the Marktoberdorf International Chamber Choir Competition with additional prizes for Best Interpretation of 20th Century Music and the Conductor's Prize.

Dr. Allred earned the degrees master of music and doctor of musical arts in conducting from the Eastman School of Music and the bachelor of music degree in theory/composition and flute performance from Brigham Young University. As an undergraduate flutist and composer, he was a winner in the Utah State Fair competitions, was a soloist with the Utah Symphony in their Salute to Youth Concert, winner of the Mayhew Composition Prize, and was named a Karl G.

Maeser Scholar. As a graduate student at the Eastman School of Music, he was awarded the Performers Certificate in flute and the Jesse Kneisel Prize for Piano Accompanying. He has performed with the Robert Shaw Festival Singers and with the Oregon Bach Festival Chorus. Honored in Pittsburgh Magazine for "Excellence in the Arts," he has toured as a conductor and performer throughout the United States, Russia, Israel, and India, and was nominated for a Creative Achievement Award as an "Established Artist" by the Pittsburgh Cultural Trust. He and his wife, soprano Carol Ann Allred, traveled and performed in Italy, Sweden, Spain, Portugal, the Azores, and Madeira Island as artistic ambassadors for the United States Information Agency. They have four daughters and reside in Salt Lake City, Utah.

Alisa Thomason, *soprano*, will graduate in May with her master's degree in vocal performance from the University of Utah, where she studies with Dr. Robert Breault. Her performance highlights include Gabriella in *La rondine* at Utah Opera (2006); Musetta in *La bohème* (Act II, concert version), Sandy City Orchestra (2005); Poppea in *L'incoronazione di Poppea*, La Musica Lirica, Novafeltria, Italy (2005); Rose in *Street Scene*, University of Utah Lyric Opera Ensemble (2005); and soprano soloist in Beethoven's Ninth Symphony, University of Utah (2005).

Alisa's upcoming engagements include both oratorio and opera. In February she will solo with the combined School of Music's presentation of the Mozart *Requiem*, and will sing the role of Countess in Sandy City Orchestra's concert version of selected scenes from *Le Nozze di Figaro*. In March she will appear in the début performance of *Oratorio on the Life of Christ* by Brian Crosby. Alisa will portray Donna Anna in Mozart's *Don Giovanni*, which the University will present in April of 2006. This summer she will participate in the Resident Artist Program of Berkshire Opera Company, playing the role of Gretel in Humperdinck's *Hänsel and Gretel*.

Tyler Nelson, *tenor*, is a second year masters student at the University of Utah and studies with Dr. Robert Breault. He plans to begin his doctoral studies this coming year. Last year Tyler performed the role of Sam in the University of Utah's production of Kurt Weill's *Street Scene* and this year will perform the role of Don Ottavio in *Don Giovanni*. Tyler also spent the summer with Ohio Light Opera performing the roles of Sancho in *Man of La Mancha* and Matthew Van Zandt in *Maytime*. He will return this summer to perform the roles of Phillipe in *New Moon*, Pietro in *Firefly*, and Marcellus in *Mu*.

BYU Harp Ensemble

Anamae Anderson, *director*

Laura Allen	Angela Doxey	Jasmine Low	Amy Sonntag
LeAnne Bennion	Tess Epperson	Carolyn Lund	Stephanie Sonntag
Carolyn Berg	Maggie Hansen	Melissa Mitchell	Micci Sumsion
Spencer Bingham	Margrethe Hassell	Emily Powell	Elsie Theurer
Lauren Clough	Kristen Holt	Cathryn Randall	Alisha Tuttle
Carrie Cook	Cathryn Knoles	Laura Richards	Abigail Webb
Natalie Crossley	Marybeth Lathen	Ashli Sharp	Malerie Weed
Angela Dastrup	Cynthia Lew	Kate Sonne	Gwen Weixler

University of Utah Singers

Brady R. Allred, *conductor*

Soprano I

Sara Astle
Sharon Gates
Kayleen Mortensen
April Nielsen
Jennifer White
Ann Williams

Alto I

Emily Burton
Cait Clawson
Josette Cross
Katie Powell
Amy Seiter
Kara M. Spjute

Tenor I

Dan Anderegg
Zach Ashton
Isaac Bickmore
Anthony Buck
Nick Saunders
Spencer Slade
Mitchell Sturges

Bass I

Clayton Alvey
Anthony C. Ball
Bryndon Hatch
Taylor Layton
Andrew Neff
Cameron Rose

Soprano II

Nicole Beckstrand
Aimee Frederick
Kerrin M. Gates
Erin Gehrig
Jennica Pickett

Alto II

Erica Collins
Melinda Graham
Allison Johnston
Lara Kimball
Jessica Lee
Lisa Pectol

Tenor II

Michael F. Gates
Kevin Golub
Aaron Greer
Bryan Petersen
Daniel Young

Bass II

Matthew E. Bond
Brian Crosby
Rob Gardner
Isaac Jackson
M. Heath Sorensen
Scott Walsh

This musical event is the one hundred sixty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

BYU Women's Chorus

Jean S. Applonie, *conductor*

Carrie Smolwik, *accompanist* and
assistant conductor

7:30 p.m.

28 March 2006

de Jong Concert Hall

Harris Fine Arts Center

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PROGRAM

Hope Is Singing

Sing Creation's Music On, from *Songs Eternity*

Stephen Paulus
(b. 1949)

Sing creations music on,
Nature's glee is in ev'ry mood and tone.
Eternity.
Nature's universal tongue Singeth here
Songs I've heard and felt and seen
Ev'rywhere.
Songs like the grass are evergreen.
Ev'rywhere.
The giver said live and be, and they have been
Forever.

Hope

Marjan Helms
(b. 1951)

Hope Is Singing to Me

Chester L. Alwes
(b. 1947)

I heard a voice singing softly like the leaves on the tree.
I hear a voice whispering softly like a softly humming bee.
It sounded like a spring violet growing sweet and slow,
It sounded like a field of roses, growing row on row.
I knew it very quickly, and I knew it very well.
Hope was singing to me like a vibrant ringing bell!

Songs of Faith

Where Can I Turn for Peace

Joleen G. Meredith
(b. 1935)

Arr. Dwight Bigler

Psalm 121

Libby Larsen
(b. 1950)

I lift mine eyes to the mountains.
Glorious flood of light, white whoosh of morning arroyo,
Noonday dazzle of crystal rocks, alpen glow, iris spray of waterfall,
From whence cometh my strength?
I am parcel of God. I listen to the preaching of pine.
Each Ave lives in me and I live.
In God's wilderness lies the hope of the world.

I lift mine eyes to the mountains.
Walk away quietly in any direction and feel the peace.
Breathe in nature's peace. Winds refresh, storms electrify.
Vita immortalia mea!
My feet rhapsodize on rock, water, light, wind, Sun,
East, now west, fills me with grace and gift.
Vita immortalia mea!

Winter Turns to Spring

The Snow

Edward Elgar
(1857–1934)

O snow, which sinks so light,
Brown earth is hid from sight
O soul, be thou as white as snow,
O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.

O snow, in thy soft grave
Sad flow'rs the winter brave;
O heart, so sooth and save, as does the snow.
The snow must melt, must go,
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou'rt white no more,
 Thy sparkling too, is o'er;
 O soul, be as before,
 Was bright the snow.
 Then as the snow all pure,
 O heart be, but endure;
 Through all the years full sure,
 Not as the snow.

Lisa Badal, *violin*, Saralyn Workman, *violin*

Vesi Väsy Lumen Alle

Harri Wessman
 (b. 1949)

Vesi väsy lumen alle,
 Jäiden alle jää lepohon.
 Tuulee tuuli, ei torkahda.
 Tanssii tuisku tuhatjalka,
 Pyryn poika pyörähtelee.
 Tuulee tuuli, ei torkahda.

Water under snow is weary,
 Under ice it stretches sleeping.
 Winds are blowing, no rest for them.
 Thousand-footed flakes are dancing,
 And the blizzard boy is whirling.
 Winds are blowing, no rest for them.

Sitä ei kuule kuloruoho,
 Kulo ruo ho kuolondorsi
 Hangen alla ei aavista.
 Aikaa on olla uninen,
 Aikaa olla luminen.

But it is silent where the grass lies,
 Withered grass whose stalks are dying,
 Under snowdrifts oblivious.
 There is time now for slumbering,
 There is time for snowing as well.

Alicia Christensen, *flute*, Lisa Badal, *violin*, Saralyn Workman, *violin*
 Angela Miller, *viola*, Kristen LeSueur, *cello*, Liz Rhodes, *bass*

Salut Printemps

Claude Debussy
 (1862–1918)

The Echoing Green

William Mathias
 (1934–1992)

Two Jazz Gems

Without a Song

Vincent Youmans
(1898–1945)

Arr. Kirby Shaw

Don't Get around Much Anymore

Duke Ellington and Bob Russell
(1899–1974)

Arr. Ward Swingle

Gilbert & Sullivan Revisited

Three Little Maids, from *The Mikado*

Sir Arthur Sullivan

Arr. Sally K. Albrecht

Bouathong Douangkham, Janel Furner, Rachel Mildenstein, *maids*

Finale from *The Gondoliers*

Sir Arthur Sullivan

Arr. H. Clough-Leigher

Women's Chorus

Soprano I

Laura Bennett
Jennifer Breithaupt
Kathryn Brough
Janie Byrnes-Tolley
Kristen Christensen
Jessica Contreras
Toni Evans
Camille Finlinson
Alyce Ford
Nancy Graf
Jill Greenwood
Kirsten Gudmundson
Anne Hamilton
Jennie Hansen
Eliza Hendryx
Krystle Hessing
Allison Jones*
Elise Jordan
Grace La Bass
Lindsay Leininger
Katherine Lewis
Maria Mace
Amber Masterson
Rachel Mildenstein
Laura Ockey
Megan Reichert
Candice Schlosser
Morgan Shaw
Carly Stitt
Amber Toney
Kari Trowbridge
Caroline Updike
Breanne White

Soprano II

Aubrey Anderson
Desiree Antis
Melissa Bentley
Emily Borders
Whitney Cole
Cathy Crowder
Celeste Cummings
Rachel Cunningham
Gretchen Devine
Alicia Dyer
Heather Faerber
Emilie Gardner
Annalise Godfrey
Estee Graham
Heather Haddock
Emily Henrie
Melinda Hess
Leslie Holladay
Jennilyn Holmes
AnneMarie Hyer
Jenny Isabell
Amy Isaksen
Allison Keith
Holly King
Low Heather
Solana Messerly
Kathryn Pendleton
Whitney Richards
Raveny Richins
Shannon Rincon
Marilyn Samson
Kristy Shaw
Karen Skaines
Sarah Small
Melissa Smith
Bethany Swalberg*
Katie Tenney
Katherine Truscott
Chelise VanDeGraaff
Nellie Watkins
Emily Williams

Alto I

Michelle Alkema
Amy Arnold
Brittany Baumgarten
Kathryn Brown
Patricia Burke
Shannon Campbell
Mikale Clark
Tara Ellingford
Katherine Fisher
Brittany Frandsen
Amanda Frost
Charlotte Haynie
Sarah Hughes
Tara Huston
Tierra Jean
Debra Johanson
Torri Jones
Allison Klingler
Susan Knighton
Jessie Leatham*
Jamie McClellan
Tiffany Martinez
Emily Masterson
Amy Norton
Erin Okerlund
Laura Oviatt
Rebecca Robertson
Cherish Schlenker
Melanie Smith
Karali Soderquist
Kristi Spackman
Amy Stevenson
Nicole Taylor
Jessica Turberville
Amanda VanGesen
Emily Walker
Hilary Watkins
Megan Winegar

Alto II

Lynn Anderson
Josie Angerhofer
Abigail Bradshaw
Rachel Castleton
Erin Cunningham
Bouathong Douangkham
Ashley Eskelsen
Natalie Evans
McKenzi Faas
Janel Furner
Megan Gadd
Wendy Hernandez
Amanda Herzog
Kourtnee Jewett
Amy Johnson
Melissa Kirby
Kathrine Klauzar
Christina Kyle
Lauran Lloyd
Kate Maryon
Kelly McBride
B. G. McGill
Karen McKay
Jenni Morgan
Elise Morrell
Lydia Myers
Maria Pack
Stephanie Payne
Jen Porter
Mikell Price
Shandilee Richins
Carrie Robinson
Megan Rose*
Meegan Small
Ashlie Stitt
Alta Stokes
Jennifer West
Suzanne Whitehead
AnnMarie Whyte
Heather Wilcox
Melanie Willden
Natalie Wolthuis

*section leader

Emily Williams, *president*
Annalise Godfrey, *vice president*
Ashley Stitt, *treasurer*
Jessica Turberville, *devotionals*

Amy Norton, *publicity*
Melissa Smith, *activities*
Alicia Dyer, *wardrobe*
Jenny Isabell and Mikale Clark, *history*

Men's Chorus
April 7–8, 7:30 p.m.
de Jong Concert Hall

The Music of J. S. Bach, Piazzolla, and Siebelius
including selections from Bach's
Christmas Oratorio, St. Matthew Passion, and Easter Oratorio
BYU Singers, Concert Choir,
Chamber Orchestra, and Philharmonic Orchestra
Friday and Saturday, April 14 and 15, 7:30 p.m.
de Jong Concert Hall

Tickets to each performance \$9 (\$3 off with BYU or student ID)
Fine Arts Ticket Office, (801) 422-4322
performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

It Might As Well
Be Swing
Jazz Ensemble
Mark Ammons, *director*

7:30 p.m.

29 March 2006

Madsen Recital Hall

Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM
(To be selected from below)

It Might As Well Be Swing	Arr. Paul Fry
Shiny Stockings	Frank Foster
Come in from The Rain	Melissa Manchester and Carole Bayer Sager Arr. Dave Wolpe
New Mambo	Bob Mintzer
Mama Llama Samba	Gordon Goodwin
Silly Little Grin	Mike Tomaro
Bill Bailey	Arr. Tom Kubis
Ruby, My Dear	Thelonious Monk Arr. Bill Holman
New Rochelle	Bob Mintzer
Perdido	Arr. Duke Ellington
Cherokee	Ray Noble Arr. Frank Mantooth
Samba de Elencia	Alf Clausen
Count Bubba	Gordon Goodwin
Scrapple from the Apple	Charlie Parker Arr. Dick Lieb

Jazz Ensemble

Saxes

Scott Elmer, *lead alto*
Rachelle Reid, *alto*
Blake Wilkins, *lead tenor*
Patrick Summerhays, *tenor*
Conrad Allen, *bari*

Trumpets

Spencer Wallin, *lead*
Dale Rex, *second*
Tad Sugiyama, *third*
Nels Broberg, *fourth*
Jason Bergman, *fifth*

Trombones

Danielle Rasmussen, *lead*
Jacob Jones, *second*
Kevin Stephenson, *third*
Jacob Blood, *bass*

Rhythm

Jeff Frazier, *piano*
Ryan Crandall, *bass*
Daniel Smith, *guitar*
Zach Vehrs, *drums*

This musical event is the one-hundred and seventy-fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Woodwind Chamber Christian Smith, *director*

7:30 p.m.
29 March 2006
Auditorium
Karl G. Maeser Building

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PROGRAM

Aires Tropicales (1994)

Paquito D'Rivera
(b. 1948)

Alborada

Son

Habanera

Vals Venezolano (To Antonio Lauro)

Dizzyness (To Dizzy Gillespie)

Contradanza (To Ernesto Lecuona)

Afro

Sherry Lowry, *flute*
Carly Aylworth, *oboe*
Erin Phelps, *clarinet*
Jorge Torres, *bassoon*
Miles Miller, *horn*

Diverissement Grec

Philippe Gaubert
(1879–1941)

Pièce brève pour flûte et harpe

Frank Martin
(1890–1974)

Trio aus dem Oratorium L'Enfance du Christ, op. 25

Hector Berlioz
(1803–1869)

Allegro moderato–Andante espressivo–Allegro Vivo–Andante

Kimberly Andre, *flute*

Alyssa Morris, *oboe*

Angela Dastrup, *harp*

Sextet for Piano, Flute, Oboe,

Francis Poulenc
(1899–1963)

Clarinet, Bassoon and Horn (1932–1939)

Allegro vivace–Subitement, presque le double plus lent–Tempo I

Divertissement–Andantino

Finale–Prestissimo

Alicia Christensen, *flute*
Julia Anderson, *oboe*
Susan Croft, *clarinet*
Amie Reynolds, *bassoon*
Lucy Hall, *horn*
Amalie Wickes, *piano*



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Maren Sundahl

Piano

Sophomore Recital

Student of Marlene Bachelder

Assisted by
LeGrand Johnson, *piano*

Required for the Bachelor Degree of
Music with an Emphasis in Performance

7:30 p.m.
29 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Well-Tempered Clavier

Prelude and Fugue in E-flat Major BWV 852

Johann Sebastian Bach

(1685–1750)

Sonata in F Major, K. 332

Allegro

Adagio

Allegro Assai

Wolfgang Amadeus Mozart

(1756–1791)

Sarcasms Op. 17

No. 1

No. 3

No. 5

Sergei Prokofiev

(1891–1953)

Concerto in E minor Op. 11

Allegro Maesto

Fryderyk Franciszek Chopin

(1810–1849)

LeGrand Johnson, *piano*

This musical event is the one-hundred and seventy-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Matthew D. Scott

Baritone

Senior Recital

Student of Ruth Christensen

Assisted by

Joseph Olson, *piano*

Alicia McQuay, *harp*

Carolyn Berg, *harp*

Shinji Inagi, *organ*

Ruth Christensen, *mezzo-soprano*

Required for the Bachelor Degree of Music
with an Emphasis in Vocal Performance

7:30 p.m.

30 March 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Bella porta di rubini	Andrea Falconieri (1585–1656)
Il mio bel foco	Benedetto Marcello (1686–1739)

From <i>L'horizon chimérique</i> La mer est infinie... Je me suis embarqué... Vaisseaux, nous vous aurons aimés...	Gabriel Fauré (1845–1924)
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Le manoir de Rosemonde	Henri Duparc (1848–1933)
------------------------	-----------------------------

Tsukurinushi	Shinji Inagi (b. 1978)
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Shinji Inagi, *organ*

~PAUSE~

From <i>Siete canciones populares Españolas</i> Polo El paño moruno Seguidilla murciana Jota Nana	Manuel de Falla (1876–1946)
--	--------------------------------

Alicia McQuay and Carolyn Berg, *harp*

Der Rattenfänger	Hugo Wolf (1860–1903)
Die Mainacht	Johannes Brahms
So lass uns wandern	(1833–1897)

Ruth Christensen, *mezzo-soprano*

From <i>Songs of Travel</i> The Vagabond Let Beauty Awake The Roadside Fire	Ralph Vaughan Williams (1872–1958)
--	---------------------------------------

This musical event is the one-hundred and seventy-seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Symphony Orchestra Eric Hansen, *conductor*

Assisted by
Utah Valley Chamber Players

7:30 p.m.
30 March 2006
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

Tragic Overture

Johannes Brahms
(1833–1897)

Brandon Matthews, *conductor*

Ma Vlast
The Moldau

Bedřich Smetana
(1824–1884)

Hungarian Dances, No. 5 and 6

Johannes Brahms

Scheherezade
Andantino quasi allegretto
Lento-Andantino-Tempo giusto

Nikolay Andreyevich Rimsky-Korsakov
(1844–1908)

INTERMISSION

Peer Gynt Suite No. 1
Morning mood
Ase's Death
Anitra's Dance
In the Hall of the Mountain King

Edvard Grieg
(1843–1907)

On Hearing the First Cuckoo in Spring

Frederick Delius
(1862–1934)

Dance of the Hours, from *La Giaconda*

Amilcare Ponchielli
(1834–1886)

Symphony Orchestra
Eric Hansen, *conductor*

Violin I

McKay Harline
Caitlin Giaque
Natalie Evans
Emilee Haines
Ashley Bruya
Lindsay Stirling
Melissa Madsen
Brandon Allen
Jeff Andersen
Ashley McKell
Charisse Larsen
Ami Frost
Jessica Muncy
Arthur Quast
Joseph Sin

Violin II

Jonathan Heaton
Lacey Nelson
Annie Groberg
Amanda Evans
Angela Gong
Katherine Peterson
Allison Horne
Amy Hobbes
Amy Tutt
Jenna Steflik
Kimberly Hobson
Julia Barne
Mary Wagers
Jenni Matthews
John Darowski

Viola

Paul Wells
Jane Clayton
Jonathan Barton
Randall Bentley
Amanda Fronk
Jackie Springgay
Michael Brandley
Shellie Wagner

Cello

Elizabeth Loe
Kendra Price
Marci Murray
Corrine Christison
Rachel Reist
J'Nette Nelson
Joe Averill
Kevin Firl
Benjamin Siddoway
Andy Ross

Bass

Ross Boothe
Dave Lemke
Erik Eliason
Valerie Witt
Cory Kilger
Tom Boynton
John Cox

Harp

Alicia McQuay
Carolyn Berg

Flute

Kellie Goff
Jenni Nealon
Kayla Barnes (piccolo)

Oboe

Heidi Reed
Morgan Busch
Lizzy Nelson (English
horn)

Clarinet

Jarom Coleman
Hollie Grey

Bassoon

Jeff Waldrop
Jenni Skarda

Horn

Kara Tullis
Miles Miller
Jenni Jo Cox
Sam Gardner
Lloyd Christenson

Trumpet

Jonathan McClung
Zachary Duvall
Jason Graham

Trombone

Jacob Tingen
Neil McLeod
Kevin Stephenson

Tuba

James Stockton

Percussion

Trevor Goss
Dustin Barros
Stephanie Payne
Kenji Hood

This musical event is the one-hundred and seventy-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Mylee Morin

Piano

Sophomore Recital

Student of Marlene Bachelder

Assisted by

Jared Oaks, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.

30 March 2006

Madsen Recital Hall

Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Concerto No. 20 in D Minor, K. 466

Allegro

Jared Oaks, *piano*

Wolfgang Amadeus Mozart

(1756–1791)

Prelude and Fugue in F Major, BWV 856,
from *Well-Tempered Clavier Book 1*

Johann Sebastian Bach

(1685–1750)

Sonata No. 10 in G Major, op. 14, no. 2

Allegro

Andante

Scherzo: Allegro assai

Ludwig van Beethoven

(1770–1827)

Waltz in E Minor, op. Posthumous
Ballade No. 3 in A-flat Major, op. 47

Fryderyk Chopin

(1810–1849)

Iberia

Primer cuaderno—El Puerto (1906)

Segundo cuaderno—Triana (1907)

Isaac Albéniz

(1860–1909)

This musical event is the XXXX performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Taryn Whipple
Mezzo-soprano

Senior Recital

Student of J. Arden Hopkin

Assisted by
Carl Pantle, *mezzo-soprano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
31 March 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Cangio d'aspetto, from <i>Admeto</i>	George Frederick Handel
Care selve, from <i>Atalanta</i>	(1685–1759)
Tanti affetti in tal momento, from <i>La Donna del Lago</i>	Gioachino Rossini
	(1792–1868)
D'Anne jouant de l'epinette	Maurice Ravel
Chanson de la mariee	(1875–1937)
La-bas, vers leglise	
Tout gai!	
Heimliche Aufforderung	Richard Strauss
	(1864–1949)
Auf ein altes Bild	Hugo Wolf
Auch kleine dinge	(1860–1903)
Zueignung	Richard Strauss
Seguidilla, from <i>Carmen</i>	Georges Bizet
	(1838–1875)
Canzone del Velo, from <i>Don Carlo</i>	Giuseppe Verdi
	(1813–1901)
Little Elegy	Ned Rorem
O you whom I often and silently come	(b. 1923)
Fox's Aria, from <i>The Little Prince</i>	Rachel Portman
	(b. 1960)
How lovely to be a woman, from <i>Bye Bye, Birdie</i>	Charles Strouse
	(b. 1928)
Somewhere that's green, from <i>Little Shop of Horrors</i>	Alan Menken
	(b. 1949)
Simple little things, from <i>110 in the Shade</i>	Harvey Schmidt
	(b. 1929)

This musical event is the 181st performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Laura Ostler
Media Music Recital

Assisted by
Rob Whalen, *percussion*
Andrew Maxfield, *bass*
Aisha Morimer, *viola*

Required for the Bachelor of Music Degree
with an Emphasis in Media Music

7:30 p.m.
31 March 2006
Auditorium
Karl G. Maeser Building

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PROGRAM

Don't Know

Made for Me

I'll Hear You Out

I Adore

For a While

Media Music Projects

On My Knees

The Good Fight

Aisha Mortimer, *viola*

I Wish I Could Save You

Goodnight, Sleep Tight

Andrew Maxfield, *bass*

Rob Whalen, *drums*

This musical event is the one-hundred and seventy-ninth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Heather McMurray

Mezzo-soprano

Graduate Recital

Student of Ruth Christensen

Assisted by

Jayne Galloway, *piano*

Ruth Christensen, *mezzo-soprano*

Required for the Master Degree in Music with
an Emphasis in Vocal Performance

7:30 p.m.

31 March 2006

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Selections from *Nio Sånger*

Serenad
Bortom berg och mörka vatten
För vilsna fötter sjunger gräset
Skyn, blomman och en lärka
Kyssande vind

Lars-Erik Larsson
(1908–1986)

Selections from *Sieben frühe Lieder*

Nacht
Die Nachtigall
Im Zimmer
Sommertage

Alban Berg
(1885–1935)

Non, vous n'avez jamais, from *Les Huguenots*

Giacomo Meyerbeer
(1791–1864)

~PAUSE~

Våren flyktar hastigt Tanken

Jean Sibelius
(1865–1957)

Assisted by Ruth Christensen, *mezzo-soprano*

Trois mélodies de 1916

La statue de bronze
Daphnéo
Le chapelier

Erik Satie
(1866–1925)

Selections from *Five Lewis Carroll Poems*

The Lobster Quadrille
The Mock Turtle's Song
The Little Crocodile
Jabberwocky
Last Word of a Bluebird

John Duke
(1899–1984)

This musical event is the one-hundred and eighty-second performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Gillian Campbell
Violin

Recital

Student of Monte Belknap

Assisted by
Jonathan Chan, *piano*
Gerta Grimci, *piano*

Required for the Bachelor Degree of
Music with an Emphasis in Performance

9:30 p.m.
31 March 2006
Madsen Reictal Hall
Harris Fine Arts Center

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PROGRAM

Partita No. 3 in E Major, BWV 1006

Preludio

Loure

Gavotte en Rondeau

Johann Sebastian Bach

(1685–1750)

Sonata No. 3 in D Minor, op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms

(1833–1899)

Concerto No. 1 in A Minor, op. 99

Passacaglia

Burlesca

Dmitry Shostakovich

(1906–1975)

This event is the one-hundred and eightieth performance sponsored
by the BYU School of Music for the 2005–2006 season.

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